

The School Musician

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The Instrumental Magazine



The House of Walter Jacobs, Inc., has always been famous for its band publications. Recognized by educators, bandmasters and musicians as the outstanding collection of band music in America, these prominent publications are in constant demand.



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OUR DIRECTOR (original arrangement)	F. E. Bigelow
NATIONAL EMBLEM (original arrangement)	E. E. Bagley
NC-4 (March) (original arrangement)	F. E. Bigelow
WHIP AND SPUR (original arrangement)	Thos. S. Allen
DOWN MAIN STREET	A. J. Weidt
"DE MOLAY" COMMANDERY	R. B. Hall
FRONT SECTION	E. E. Bagley
THE 18TH REGIMENT	F. Panella
MAIL CALL MARCH	Maj. Meredith Willson

Standard Band \$1.00 — Symphonic Band \$1.50

BAY STATE COMMANDERY	W. F. Burrell
UNDER THE DOUBLE EAGLE	J. F. Wagner
SECOND CONNECTICUT	D. W. Reeves
THE STEEL KING	F. J. St. Clair
UP THE STREET	R. G. Morse
QUEEN CITY	A. J. Weidt
THE DANDY FIFTH	G. A. Devlin
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... I take my
Pen in hand ...

The Radio Can Be a Music "Teacher"

At the moment, very few schools are using the radio programs now available on *school time* and there is a good possibility that the students are not given much guidance in the selection of radio programs to which they may listen when school is not in session. Such a condition is deplorable. Over 88% of our people are intimately in contact with the radio. The child in particular is the target of advertisers whose propaganda filters through the receiver, influencing the child's taste in such areas as entertainment, sports, drama, diction and music as well. The moulding influence of the radio cannot be denied. It is time teachers and administrators realize that radio is a potent force in the complete educational program and that ways must be devised to get the most good from programs available during the school day and some definite steps certainly must be taken to guide our listeners outside of school hours.

Wise Girls Stay Single

Girls, honest, education doesn't pay. It's really a fact. The aisle to the altar is not carpeted with the velvety smoothness of higher learning.

It was Berton Braley who released this edifying fact in his recent rambling in *Liberty* magazine. College girls' chances for marriage, he insists, are way, way below those of the girls who make a narrow escape through grade school. At about twenty the marriage rate for college girls is 25% under that for the grammar school school grad. With advancing ages the percentage grows less critical of the college degree. At thirty the cap-and-gown girl is only 10% more likely to finish as a spinster than the one who never enrolled in a high school.

So gals you may just as well concentrate on the band, the orchestra, the small ensemble, or even twirling the baton during your four years at the village high. If you want to work for a living be a welder. If you want to marry early get a clarinet.

"If You Can't Lick 'em, Join 'em"

There is little doubt but what this highly unionized country of ours will soon get around to the business of music teaching. The name of Caesar Petrillo seems to pop into our minds

a SALUTE to

MISS *Carolyn Reid*
M. MUS.



First marimba major in history to be awarded the degree of Master of Music by a nationally renowned university music school. Her triumphant graduation recital in Lutkin Hall, Northwestern University, gave new emphasis to the importance of the marimba as one of the basic instruments of music ... J. C. Deagan, Inc. 1770 Berteau Avenue, Chicago 13, Illinois.



*"the world's ...
Finest Marimbas"*

Pen in Hand, Cont.

(Continued from page 3)

at this juncture because teaching music is a profession so closely identified with that of playing an instrument for a living that an early attempt at the unionization of music teachers, by the Czar of the music business seems eminent.

Surely there can be no denial of the fact that the entire teaching industry, from the administrators through to the kindergarten is under paid. Many teachers may entertain the feeling at times that the organization and power for salary demands, wielded by Mr. Petrillo, might be welcome. There are many more who believe that the sacrifice of dignity and self-reliance, the complete loss of individual independence, would be a terrific price to pay, and so it would seem.

Teaching is a profession. It is not skilled labor. Wouldn't it be much better if music teachers in the schools had an organization more in keeping with the character of their profession. Medical practitioners have such an organization in the American Medical Association. Lawyers have such an organization in the American Bar Association. It is true that the individuals in these groups are not salary bound, most of them in business for themselves. Yet the idea of a professional organization is much the same, and if music teachers were similarly organized, that organization would be the natural and logical bargaining agency required by law. The idea is worthy of deep consideration, and this column will be glad to cooperate with anyone interested in advancing this movement.

Jim's Girl

Jim's girl is tall and slim;
My girl is thicker set.
Jim's girl wears shell pink silk;
My girl wears—flannelette.
Jim's girl is wild and gay;
My girl demure and good.
You think I'd change my girl for Jim's?
You're darned well right I would.

On the Cover

The smart uniforms and tangled trombone slides which greet you on the cover of your pre-vacation issue of the SCHOOL MUSICIAN belong to the band members of the Passaic Valley High School of Little Falls, New Jersey. Mr. Frank Groff, director of music there, stopped in for a chat with the SCHOOL MUSICIANS at the MENC conclave in Cleveland and mentioned, as directors will, that his band was a pretty fair outfit. "The proof," says the SM, "is in pictures!" Mr. Groff apparently took this sage counsel to heart, for the pictures were not long in arriving and we are duly convinced that he spoke the truth. Incidentally don't miss Mr. Groff's fine article on his band instrument rental fund in the News Section. And more pictures too.

★ ★ Presenting ★ ★



Victor Kase, New Braunfels, Texas

Down in the great Southwest the present and future citizens of New Braunfels, Texas, are gaining a new awareness of the role of music in community life. Since the arrival of Victor Kase in 1943, New Braunfels has enjoyed the finest in musical performance and has learned to swell with civic pride when their school musicians come home with the cream of contest honors.

Mr. Kase draws on a deep well of professional and teaching experience in creating the fine bands and orchestras which have become his trademark. With a background of over 20 years in private and group teaching and many more years of professional performance in such organizations as the Chicago Civic Orchestra, Mr. Kase has a rich reservoir of musicianship to pass on to his Texas students. Having started on violin at an early age he later took up trumpet and studied under Ed Lewellyn of the Chicago Symphony. His Bachelor's Degree in Music Education came from the Central "Y" College of Chicago.

One of his most noteworthy civic achievements in New Braunfels has been the organization and directorship of the New Braunfels Civic Orchestra, a group of forty players whose concerts enjoy enthusiastic community support. Mr. Kase is a firm believer in orchestral groups and one of his first projects in his present position was to revive the flagging interest in strings. His success was evidenced at the recent Region VI Texas Music Educators Association Festival where both his band and orchestra won a First Division in Class B. Such awards are becoming a New Braunfels habit in regional competition.

Mr. Kase believes that a professional background is invaluable to good teaching—and that the teacher's function is the training of citizens of the future. He sums it up this way:

"Wherever there is good Music, there is harmony,
"Wherever there is Harmony, there are good citizens."

*"They Are Making
America Musical"*

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The School Musician

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JUNE, 1946

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What is your Band or Orchestra doing to promote community appreciation of instrumental instruction in the schools? This movement needs publicity. Send your news, stories and pictures. Clinics, trips, dance bands, parents clubs—they all make news.

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TIPS

for Potential Bandmasters

By *Leonard Sues*

Who came from the Albert Sidney Johnson High School Orchestra to become Bigtime Radio's Youngest Bandleader

• HARDLY A BATCH OF FAN MAIL ARRIVES at NBC's Radio City in Hollywood that doesn't include queries on how to become a bandleader. I hope the following advice, gained from my own experience as a trumpet player and conductor, will throw some light on the subject for other young musicians. Young Americans with saxophones, trombones, clarinets, basses and all manner of music-makers are rarin' to climb onto the bandstand to help in the important business of supplying the public with the music it craves.

With the rise of the record industry and the tremendous interest of the younger generation in popular music and everything connected with it, there's a whole new world to be won. No other profession offers richer variety and more contacts with interesting people. But bandleading's no snap. It can't be had for a song. Like every worthwhile profession it takes hard work and a lot of long-range planning.

Not that it isn't more fun than anything I know of.

The best place to start, in my opinion, is in school. To all the fellows and girls who ask my advice I give one stock answer: **DO NOT WALK—RUN TO YOUR NEAREST MUSIC TEACHER.** Take advantage of his understanding and experience. Let him help you find your niche in the school orchestra, and take as many music courses along with your playing as your schedule will allow.

Most school papers have music appreciation columns. Study them to keep up with the latest trends. They

Leonard Sues, at 24, is the youngest maestro in bigtime radio today. His remarkable trumpet playing has justly earned him the title of "Today's Young Man With a Horn." Mr. Sues invites **SCHOOL MUSICIAN** readers to write him care of NBC, Hollywood.



Leonard makes with the music and Cantor makes with the monkeyshines on their frequent tours of the Purple Heart Circuit. Doctors tell Leonard his playing is more than music to the boys—it's a treatment. He always finds time for hospital performances. Eddie Cantor "discovered" Leonard during a show at a mountain resort.

will help you make up your mind about the kind of band you want when you get ready to form your own orchestra.

Be willing to go the whole way with your teachers, even when you don't always see the advantage of some of the things they ask you to do. I remember how one of the teachers of the Albert Sidney Johnson Junior High in Houston used to go around tapping water glasses and asking us to call the key. I thought it was silly, then. But thanks to that tapping we developed "relative"—some even discovered perfect—pitch.

Later on, when I went to Lawlor's Professional School in Hollywood, the teacher there made us write a com-

position a day. Some of those compositions were pretty bad.

Two of my classmates at Lawlor's were Sidney Miller and Inez James. They didn't know much about composing, but they just wrote and wrote because they had to if they wanted to make a passing grade! Today Sidney

and Inez are a successful songwriting team. They turn out hits like "Come to Baby, Do" pretty fast, now.

Your teachers will be a big help when it comes time to form your own band. They know all the answers to organizing problems and can help you make up your mind about what kind of a band you want.

If it's swing you're after, or if it's sweet, the important thing is to surround yourself with musicians who think the way you do about music.

Getting the right kind of arrangements for your style is important, too. A good way to develop an individual style is to take the recordings of several top bands and copy their arrangements off note for note from



Leonard's career began when he was four. He was chosen "King of the Bathing Beauties" for a Galveston, Texas, beauty contest, and from then on decided to be in show business.



Here's Leonard at five and a half, as "guest conductor" on the stage of Houston's Metropolitan Theater.

listening to the records. You learn something from each band and from that can create your own style.

You can buy arrangements that are exactly the same as the hit recordings of big bands for 75 cents or a dollar. These are note for note the way a Glenn Miller or Tommy Dorsey played them and arranged so that practically any style band can adapt them to fit its own needs. These are arranged to fit a small combination or a band of sixteen men or more. You can tailor them the way you think best for your band.

A good bandleader not only has to create an individual style and technique; he has to be able to demonstrate the beauty of the music he feels to others. A knowledge of human

nature, of life in general and music in particular, is necessary. A successful bandleader needs insight, precision, mechanical perfection, sensitivity, thoroughness, and most of all industry.

By no means the least part of a bandleader's job is his role of father confessor in dissolving jarring elements among his musicians. A band is composed of individuals each with different opinions and tastes. Sixteen or seventeen men, or, in some cases, thirty or forty—each an artist and wonderful in his own right, but every one different—must come to think as one. How well a bandleader can coordinate the work and the personalities involved is a big factor in any band's operations.

His Score

Leonard Sues, as musical conductor and solo trumpeter with the Eddie Cantor Show over NBC Wednesday nights, is big-time radio's youngest maestro.

The round-faced, apple-cheeked trumpet player who looks more like a schoolboy than a seasoned performer of 18 years, was born in El Paso, Texas, on April 3, 1922.

He made his theatrical debut at the age of 4, by being chosen "King" of a juvenile bathing beauty revue. From then on young Leonard was show business minded.

Two years later he was performing on the stage of Houston's Metropolitan Theater as "guest conductor" for Eddie Perry's orchestra, and immediately following this engagement went on the road in a "Toyland Revue" that starred Ginger Rogers and Mitzl Mayfair. At 12 he was emcee of the Del Mar Club of Galveston and scored such a hit that he was held over for 12 weeks. In the meantime, Leonard had taken to the trumpet and found time to learn how a piano worked and to study dramatics and dancing.

After the Del Mar Club engagement, Leonard met the late "Old Maestro" Ben Bernie, who dubbed him the "New Maestro." At that time someone told Leonard's mother that he should be in Hollywood. Two weeks later he was playing at the smart Beverly-Wilshire Hotel with Vincent Lopez' orchestra. On

the same bill was an act called the Gumm Sisters, the youngest of whom is now known as Judy Garland.

Judy in the years to come was responsible for Leonard's introduction to film cameras. He made frequent movie appearances, outstanding among which were with Deanna Durbin in "That Certain Age," and "Tutties of Tahiti," with Charles Laugh-ton.

In the meantime, Hollywood and nearby night clubs were building his reputation as the "hottest trumpet player in town." While appearing in Hollywood he was signed by Rowland Brown for the Broadway production of "Johnny Two by Four."

At the close of that show, Leonard teamed with Milton Berle for a series of personal appearances, and then it was Broadway again—this time in "Beat the Band," in which he introduced his now famous trumpet mannikin act, and doubled on the air for six weeks with Kate Smith. Then followed "Sons and Soldiers," which offered him a dramatic as well as a musical role, and in the spring of 1944 came Mr. Eddie Cantor.

Leonard has written special solos and books of studies for trumpet for Robbins-Feist-Miller music publishers. He has dark eyes, black hair, and is five feet, nine inches tall.

Outside of his Cantor contract, his most prized possession is an album of Bix Beiderbecke's trumpet discs.

An important thing for a bandleader to remember is that even though you are leader with the right to hire and fire your men, you must treat them at all times like the competent musicians they must be for you to have hired them. Many times their opinions may be just as good as yours. They deserve consideration and appreciation, even though you don't happen to care for their particular ideas in your orchestra. Don't lose sight of the fact that many of the musicians in a band know more than some leaders. They just don't happen to have an orchestra of their own. Naturally, in the final analysis, it's your band and your wishes should be upheld.

Be willing to sacrifice a little, if

Who's Who in Instrumental Music

you want to make a success as a bandleader. When you're rehearsing constantly and studying hard there isn't much time for other fun. Sports like football and basketball are out because of the risk of hurting your hands or your lips.

Don't be afraid that you'll be considered a poor sport. A sincere musician is just as popular as a good athlete. And if he works hard enough his fame will extend beyond the campus days.

The thing that inspired me to take up music as a career was a plaque that hung on the wall behind my first teacher's desk at Allen Elementary School in Houston. "Music is God's



On the road at seven, Leonard played a "Toyland Revue" in vaudeville. The star on the same bill was Ginger Rogers. Judy Garland was another Leonard met on the road to Fame.

Universal Language," it read. Though I could hardly make out the words, I understood its meaning. I decided that music was for me. I was six, then.

Up until that time I had been "leading" bands in vaudeville without actually knowing how to play an instrument. That began when I was four and they picked me to be "King of the Bathing Beauties" in a Galveston juvenile bathing beauty revue. It planted the theatrical bee in my bonnet and I began mimicking the orchestra leaders in theaters around town.

Next thing I knew, I was traveling the southern Paramount-Publix circuit as "guest conductor." Each bandleader taught me something about conducting an orchestra. One showed me how to start up the band. Another coached me on how to set the tempo in my mind before lifting the baton. Still another taught me the correct way to stand in front of a band and

Few bandmasters have won the respect and endearment that is accorded to Peter J. Gustat, high school bandmaster of Sebring, Florida. Bandmaster at Sebring High School since 1926, Mr. Gustat is an old hand at the business of developing outstanding musical organizations. He has seen many fads and styles in band music and performance come and go during his 20 year reign, but through it all he has quietly continued to turn out bands which meet his own high standards of instrumental music. His formula might best be expressed in his belief that "Good music is never out of date," and the record gives ample proof that he is right.

In 1926 "Prof", as he is known to his friends, organized the Sebring High School Band, and in 1927 it won first place in Class "B". Although Sebring has a Class "C" enrollment he kept on, and from 1928 to 1936 his band won first in Class "A". Then the method of rating was changed, but from 1936 through 1946 inclusive Sebring has made first division in Class "A" which is a feat accomplished by few other directors, if any.

A native of Alsace-Lorraine, Mr. Gustat moved from the old country at the age of six, settling with his brothers in Illinois. His musical destiny was apparent in his early years, and he received teaching from some notable musicians, such as DePetro and Francis E. Clark. Before coming to Sebring Mr. Gustat had a wealth of professional experience, including the directorship of the El Paso Symphony Orchestra and Municipal Band.



Mr. Peter J. Gustat, Sebring, Fla.

His two sons are both excellent musicians, the oldest being a professional French horn player.

A true "old timer", Mr. Gustat has always been in the forefront with young ideas. A respected and inspiring educator and personality, Sebring has good reason to be proud of its beloved bandmaster.

how to beat out the tempos and give the proper cues.

I didn't know what instrument I wanted to take up until John McFadden, conductor of the Municipal Orchestra in Houston, told me I ought to play the trumpet because I had the right kind of lips for that instrument.

He gave me a trumpet and taught me how to play it. After the first month I could play a tune and I knew then that the trumpet was for me and that I wanted to grow up to lead a band.

You never can tell when your big break may come and you want to be ready for it.

My golden opportunity came two years ago, while I was vacationing in the Catskills in New York. I was asked to do an impromptu number for the hotel guests and I gave out with my best "St. Louis Blues." I mightn't have been so calm and collected if I'd known that Eddie Cantor was in the audience. He asked me my background and three days later we signed the papers. He told me he was making me his conductor and that I would have a 22-piece orchestra.

Just like that it happened. But don't forget—it took sixteen years of hard work before Starmaker Cantor discovered me.

Being able to play an instrument

has a lot of advantages. It makes you popular at parties. It gives you an appreciation of music that will add to your enjoyment all your life. And you can have a lot of fun and pick up quite a bit of money playing around dances and club dates.

You can't go wrong by jumping on the bandstand. Even if later on you should change your mind and decide you're more the butcher, baker, or bank-teller type, your musical training will come in mighty handy.

I've tried to state the picture plainly, as I see it from my place on the bandstand. If any of you SCHOOL MUSICIAN readers have any particular questions you'd like to ask, please write to me care of NBC, Hollywood 28, and I'll be very happy to furnish the answers if I can.

Chicago, Illinois.—The Harrison High School Music Department presented their annual Spring Festival on April 23 and 24 to a large and appreciative audience. The Concert Orchestra was under the direction of Dr. Samuel Burkholder while Mr. Joseph Ewald directed the Concert Band and Mrs. Helen Patton led the choir.

A performance of massed bands numbering between eight and nine hundred musicians was the highlight of the annual All-Range High School Band Festivals which was held in the Eveleth, Minnesota, stadium on May 19th. Between 10 and 15 schools participated in the event, with a well-known guest conductor serving as director of the massed bands.

The MARIMBA takes the Cap and Gown

● **MUSICAL HISTORY WAS MADE** on April 26, at Evanston, Illinois.

On that day, in Lutkin Hall, a young lady about to receive her Master's Degree in music gave a graduation recital.

Her program was the kind that Helfetz might choose for a violin concert:

1. SonataScarlatti
2. Valse Scherzo ...Tchaikowsky
3. On Wings of Song...Mendelssohn
4. Moto PerpetuoPaganini
5. Etude }
6. Prelude }Chopin
7. Waltz }
8. BagatelleSchubert
9. PreludePachulsky
10. CapricePaganini
11. AllemandeGoodell
12. EtudeMusser
with piano accompaniment
13. Concerto Grosso Scherzo Ca-
priceMusser
with orchestra accompaniment

Now, there is nothing historic in the program, because each of the selections has been played many times before. Nor is there special significance in the fact that a young lady has received a Master's Degree in music, for many young ladies have earned this distinction before. What made this program different from all previous recitals by prospective masters was that it was played, not on a violin or piano, but on a marimba. And what gives Carolyn Reid a place in musical history is the fact that, so far as known, she is the first marimba major to receive a Master's degree from a recognized music school. The school is that of Northwestern University, recently acclaimed by an eminent critic as one of the most distinguished institutions of its kind.

Carolyn Reid hails from Peoria, Illinois. She majored in marimba study at Bradley University, near her home town, and decided to go after her master's degree at Northwestern. When she informed the authorities there that her instrument was a marimba, she was received with a certain degree of skepticism. The skepticism disappeared after a discussion and

demonstration and Carolyn was allowed to enroll, with results already noted. She was called upon, as part of her pre-graduation assignments, to write a transcription of Mozart's *Rondo* for two marimbas.

Carolyn Reid's achievement marks another and perhaps final milestone in the progress of the marimba toward recognition as a full-fledged member of the family of "serious" as well as popular musical instruments.

It has been a long journey. The history of marimbic instruments dates back more than 4000 years to the courts of the Pharaohs. Varying in appearance, but employing the same fundamental tonal and playing principles, early ancestors of the present marimbas were one of the musical voices of the ancient Chinese; revered as gods by the Hindus; provided the tempo for the dances of Bali and the chant of the African jungle, and in Latin America achieved such widespread use and popularity that they might properly be called national instruments of Central and South America.

Nor was there any reason, in later years, why marimbas should not be admitted into the select circle of "primary" instruments of music. The introduction of scientific precision in the tuning of the 'bars, and the use of specially compounded mallets, have given the marimbist the ability to express the most delicate tone shadings and the power to interpret with a remarkable degree of fidelity both the spirit and substance of any composition from popular songs to symphonic works. The tone of the modern marimba, while distinctively its own, may suggest the majesty of the pipe organ, the sweetness of the flute or the wistfulness of the harp, depending upon the mood and inclination of the marimbist.

Why, then, was its recognition delayed? The probable answer may be found in its own popular appeal. Vaudeville artists of a previous day were quick to recognize and seize upon its power to win applause. Too often they substituted long hair and vigorous

head wagging for real musicianship. The practice still persists, but with modern refinements. Only recently a national publication carried pictures of a night club performer who earns encore after encore by combining the appeal of the marimba with the more primitive appeal of a scantily clad enchantress. While the public must be served, and every entertainer has a right to his own means of attaining this end, it is to be regretted that in the process too much attention is directed to the "spectacular" aspects and too little to the truly musical qualities of the marimba.

There have always been serious-minded artists, however, who have recognized the musical potentials of the marimba, and done their part to advance its cause. A hundred years ago Joseph Gusikov used it as his vehicle of expression in a triumphant concert tour of Europe in company with Felix Mendelssohn. More recently, Doris Stockton of New York City and Burton Lynn Jackson of Chicago have demonstrated its classical powers through concerts that have won the enthusiastic approval of the public and the acclaim of the most eminent critics. Presented in leading music halls throughout the country, their program featured the works of Handel, Beethoven, Haydn, Bach, Mozart, Rameau, Paganini, Mendelssohn and Chopin, and other masters of like calibre.

Perhaps the most significant advance of the marimba toward maturity took place in 1933. In that year Clair Omar Musser of Chicago organized the 100-piece Symphonic Marimba Band which made its debut before a tremendous audience at the Chicago World's Fair. The critics came to be amused and remained to become amazed. "We must congratulate the powers that be at A Century of Progress," wrote Herman Devries in the *Chicago American*, "for engaging Clair Omar Musser's marimba band. Their concert in the court of the Hall of Science last night was without doubt the best music I have heard at the fair since opening day. It was

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called a marimba band, but it was really a marimba symphony orchestra. As one heard the performers in the overture to 'Tannhauser,' one could easily imagine he was hearing silky string tones, and oboes and clarinets and brass."

"This battery of one hundred marimbas," wrote Edward Moore in the *Tribune*, "is startlingly in accord with modern ideas of line and mass. Not only that but they have what will be to most people unexpected resources as makers of music. In the Pilgrim's Chorus, for instance, they produce a tone which for sheer loveliness you will hardly hear surpassed anywhere. As the marimbas are played under Mr. Musser's direction, they have inspiring rhythm; they are capable of almost anything in spacious harmonic chords; they have a wide range of expression and an equally wide range of tonal quality."

In 1935, Mr. Musser organized the 100-piece International Marimba Symphony Orchestra and embarked upon a European concert tour. In

Brussels, in Paris, in Berlin, and in other European capitals, the reaction was the same—enthusiasm on the part of the public, encomiums from the press. On its return to New York the orchestra was invited to perform in the hallowed precincts of Carnegie Hall, and once again completely captivated the critics. "The perfection of intonation of the ensemble," reported the *New York Times*, "its rich sonority and the uniqueness of the effects gave last night's concert exceptional distinction."

These impressive tours were a dramatic and convincing demonstration of the marimba's power and scope of musical expression, and did much to speed the acceptance of the instrument into the best musical circles, both popular and classical. More and more orchestra leaders added its distinctive voice to their ensembles. The rungs of the ladder of "Red" Norvo's success were the bars of his marimba. Lionel Hampton astonished critics and astounded hep-cats by his amazing work on the Vibra-Harp, which is

cousin to the marimba. A quartette of Northwestern University students—Norma Jean Lutz, Dorothy Carroll, Betty Overmyer, and Christine Austell—organized a marimba ensemble which came to the attention of the Special Service Division of the United States Army. The girls were given the rank of captain and ordered at once to direct the magic of their marimbas to the morale of GI Joes. They played Tokyo, recently left Manila, where they were feted by Paul McNutt, and are now in Europe.

No artist has done more to demonstrate the musical resources and public appeal of the marimba than Doris Stockton, known as the "First Lady of the Marimba." A thoroughly accomplished artist, with a sound background of musical education, she chose mastery of the marimba as an interesting and colorful means of attaining the concert career upon which she had long set her heart. The wisdom of her decision is written in enthusiastic press notices appearing in newspapers throughout the country. In recent years she has appeared as featured soloist on two major networks, as guest star of outstanding symphony orchestras and as a concert artist in the nation's leading music halls.

As guest artist with the Rochester Symphony, she attracted one of the two largest audiences of the entire concert season. "Stockton was enthusiastically applauded," wrote Larry Weld in the *Rochester Times-Union*, "Her work was facile and rapid. We predict that more extensive works, such as 'allegro con brio movement' of Beethoven's C Minor symphony will soon be rewritten to fit the marimba."

Early in April Miss Stockton was selected as guest soloist for the very important closing concert of the Battle Creek Symphony Orchestra. The audience was the largest of the season. The program was pronounced by the critic of the *Battle Creek Enquirer and News* as "one of the best, if not the very best" of the year. "Miss Stockton," said the review, "is a real artist and the way she converted Paganini's famous piece 'Perpetual Motion' from the violin to marimba was astounding."

It has been a long road, but developments such as described here, climaxed by the achievement of Carolyn Reid, seem to indicate that the marimba has finally arrived. After 4000 years it has attained full dignity as one of the fundamental instruments of music—one of the primary colors in the musician's palette of tone colors—one of the basic mediums through which men and women give expression to the genius of great composers.



Miss Carolyn Reid of Peoria, Illinois. Her marimba concert at Evanston's Lutkin Hall made musical history, for she is the first marimba major to receive a Master's degree in music from a recognized school. She is a 1946 graduate of Northwestern University.

Audio-Visual Aids to Instrumental MUSIC Teaching

PART TWO

Radio

● IN REALITY THE RADIO HAS BEEN WITH US for only a short while and yet wonders have been accomplished by this medium of instruction.

Music teachers have learned much about the radio as a means of spreading the cultural influence of fine music. In spite of all their learning, however, teachers have not gained as full an understanding of this medium of communication as will enable them to use it for best results in the instrumental program. The same problems confront and stump the teacher today that faced the instructor who attempted to use the radio ten years ago. With the advent of Frequency Modulation, "the Schools' Radio", the teacher will have even more need to give consideration to the radio as a definite aid in teaching instrumental music.

Before a discussion of the problems confronting the teachers, it might be well to give some attention to the receiver. The instructor should be acquainted with the essential features of a radio capable of giving a good performance. However, in most instances the design of a set, rather than a consideration of the factors that determine the utility of the receiver, seems to be the main concern of the teacher. This does not mean utility needs to be sacrificed for beauty or vice versa. Such items as tone, loudness, sensitivity, interference, electrical hazards, tone control, push-button control, "magic eye", built-in loop antenna, amplifier, loud speaker and cabinet deserve the thoughtful consideration of the prospective purchaser.

The radio can do much to strengthen the instrumental program in the school. Through this medium the instructor has access to programs that present musical literature by instrumental soloists, ensembles, bands and orchestras. The music may be either a performance by amateurs, or professionals. The source may be a live broadcast, an electrical transcription

or a recording. In every instance the program can be of some specific value to the teacher and his pupils.

There are many ways to perform this task of guidance in an unobtrusive and yet effective manner. The bulletin board, brief discussions of musical broadcasts during the rehearsal period or music class session, mimeographed programs, student reports on radio programs as a part of the requirement for music credit, as well as talks before the P.T.A. on the selection of radio programs are ways of stimulating interest in listening to the better type of musical programs.

When the radio is to be used in the classroom, especially for appreciation and enjoyment, three necessary steps are involved if the learning is to be complete: a. preparation, b. participation, c. "follow-up".

a. *Preparation* is not an easy task. However, the use of recordings of instruments to be heard in the broadcast, real instruments for exhibition or demonstration, short biographical sketches, historical background, vocabulary preparation, maps, charts, slides, seating diagrams, pictures, current periodical materials, stories or poems to create atmosphere, suggestive questions and answers, motion pictures, correlated works of art, are but a few of the many ways in which interest may be stimulated. In no case must the preparation be allowed to become burdensome, else the learning opportunity afforded by the broadcast will be voided.

b. *Participation* (during the broadcast). It is well to remember that a student who really listens to a radio broadcast is as much engaged in this activity as one who creates a work of art, or of literature, takes written dictation or takes part in manual labor. The atmosphere should be relaxed and inspirational. Students should assume a comfortable and yet correct posture, pay careful attention

to the program, having very few remarks from either the instructor or pupils during the performance. Reference should be made quickly and accurately to any visual materials at hand. Notes may be jotted down if items of an interesting nature appear in the program or if questions arise that call for an answer. The listening needs of individual students should be kept in mind and adjustments according to age level or areas of interest be made to gain the most good from the broadcast. Non-listeners should be given work to do and prevented from molesting those who wish to listen to the program, if this is possible. Experience has shown us that small groups are to be preferred to large ones and that the classroom is better than an auditorium for such an activity.

c. *Follow-up*. As in the case of preparation, follow-up depends upon the kind of a broadcast, the purpose of the program, and the specific needs of the students in the group. Only spontaneous reaction on the part of the students is the desirable goal in the appreciation type of broadcast. Unless students do enjoy a program, they should not be expected to say so. Often times the reaction may be negative. However, exposure to good music will ultimately "take" if the teacher will only mix a grain of common sense with a strong dose of patience. The development of a good listener takes time. Recently a former student who had not been at all interested in music in high school, returned to inform me that he had come to enjoy symphonic music as a result of being exposed to it in college. No doubt, similar cases have come to the attention of other teachers.

Despite remarks to the effect that popular music has hurt music of the "high brow type", it might be well to note that popular music has borrowed in many instances from classi-

By *Raymond Baugh*

Director of Music Peotone, Illinois

al sources and directly created a taste for original compositions. For example "Till the End of Time" caused our students to want to hear the original Chopin *Polonaise* in its undiluted form and have asked repeatedly for the performance of the same. *Give them something to build on, then wait to see appreciation grow.*

Instrumental Teaching by Radio

Although the chief emphasis in this article has been thus far on the enjoyment and the appreciation of music, the radio has other functions to be performed. One of these may well be that of teaching a student to play a musical instrument. Evidence has accumulated to prove that students can be taught to "play the radio way." Dr. Joseph E. Maddy's experiments with the radio as an instructional agent, have been interesting and serve to corroborate the statement previously made. The purpose of such educational programs is not to supplant the teacher but rather to reinforce the instructor's efforts to build a sound instrumental program. In Illinois a definite step is being taken to create an interest in string music through a series of instructive broadcasts from WILL (University of Illinois) under the direction of Professor Paul Rolland of the University of Illinois School of Music. Realizing the low level to which the school orchestra has fallen in that State, efforts are being made to bring this much-neglected phase of instrumental teaching back to its rightful status.

Other uses of the radio in the instrumental program are: (a.) To make recordings of the live broadcast of a particular number to use as a check on the interpretation given on a professional recording, (b.) To make a recording of selected programs for future use, (c.) To introduce either new or unfamiliar compositions to the instructor and pupils, (d.) To stimulate students to write original compositions, (e.) To serve as an accompaniment for conducting practice, (f.) To aid the students to follow either full or condensed scores, (g.) To illustrate musical terms such as: dynamics, phrasing, interpretation, tonal coloring, tempo, etc., (h.) To increase familiarity with the various forms of solo, ensemble, band and orchestral literature.

There are several problems that should be called to the attention of the music teacher. Included in this list are (a.) Ways of checking on the results of the broadcasts, (b.) Children's present listening interests, (c.) Integration with other subjects, (d.) Activities of children during a broadcast, (e.) Length and content of the

educational music broadcast, (f.) The place of popular music in educational radio, (g.) Production techniques of programs in which children play during the broadcast, (h.) The place of symphonic music in educational radio, (i.) Use of school talent versus professional talent, (j.) Printed materials for preparation and follow-up.

Stereophonic Music

A transformation has taken place in the world of sound. There has come a new perfection of sound transmission and recording, an outgrowth of experimentation with telephone, phonograph, and sound movies which is so different in quality and purpose that we might say a new creature has been born. This new infant that is expected to become a new force in teaching instrumental music is three-dimensional sound. By this we mean music that has these three distinct features: depth, breadth, and perspective.

When we sit in a large concert hall and hear a symphony orchestra with all its range of frequencies from the very low tones to those which are shrill and extremely penetrating, when we feel that flesh and blood presence of this large group of musicians as they produce their varied musical effects—we are in reality experiencing three-dimensional music. We feel a keen sense of aliveness in that music, and that is what is meant by the term three-dimensional music.

Instead of stereophonic music being limited in frequency range as is most music that is electrically transmitted and reproduced in present day use, the electrical system is limited only by the practical range of the human ear which happens to be from about 30 vibrations per second to 15,000.

Music may be created that is rich and full, which is far more than the tones which carry the melody, because the overtones that extend several octaves above the highest note of any instrument are possible. "In volume the stereophonic music runs the gamut of sounds from those just audible to an acute ear, up to those which begin to be painful."¹

This volume range has been divided into 120 units (decibels). Below 20 units (decibels), casual voices in an auditorium will "mask the music." (A whisper is rated at 10 dbs., a crying baby at 50 dbs., and an air-raid siren 100 feet away at 140 dbs.) Beyond 120 units (decibels), sound becomes too loud for human comfort. Even a symphony orchestra with its wide frequency range will leave unused 10 units (decibels) at either end of the volume range.

With this type of recording the con-

ductor may touch up his work in much the same fashion that the artist touches up a painting. Volume can be changed synthetically which makes the music louder or softer than it was played acoustically. To the breadth of tonal quality and a desirable synthetic modification of the actual performance, the illusion that the music and the other sounds come not from one particular spot but the whole stage. This perspective is made possible by the use of three completely independent sound systems. One system picks up what is heard on the right hand of the stage, another picks up the center of the stage and still another the left of the stage. It has been found by sound engineers that three such sound systems are sufficient to produce satisfactorily the illusion of the live performance.

Although music was first transmitted and recorded as far back as six decades ago, it has been only in the last two and one-half decades that research work has made possible the faithful reproduction of sound. Stereophonic music made its first appearance in 1933 when the Philadelphia Symphony orchestra was transmitted over wires from Philadelphia. In 1935 Leopold Stokowski used this form of reinforcement of his music in order to allow several thousand people to hear in the open air a program of instrumental and vocal music. In 1940 the Bell Telephone engineers recaptured on motion picture film a faithful record of music that is presented to the audience in three-dimensional form.

Twenty-two minutes of continuous recording is possible on a 2,000 foot roll of motion picture film. In twenty minutes nearly any single piece of music can be recorded. On this film are impressed by photographic means the sounds that are picked up by the three microphones, these sounds are converted to electrical currents which in turn are amplified. They are then converted into light by the means of a photo-electric cell which leaves a trace of variable widths on the film, similar to those on sound motion pictures.

Stereophonic recording possesses two refinements that ordinarily are not found in sound pictures: (a) Through various controls sound *regains its original volume when it is reproduced*, although the louder sounds were of necessity reduced before being recorded. (b) *Recordings can be modified*. For example, volume and tonal changes are possible by

(1) Davis, Watson, "Music in Three Dimensions," *Science News Letter*, May 11, 1940, pp. 294-295.



A host of contestants in the Holton Contest to name the sensational new Holton Trumpet have been giving this amazingly fine quality instrument a thorough going-over in every detail.

They have considered its fuller, more brilliant tone, ease of blowing, streamlined aerodynamic design, precision valves and the superlative craftsmanship that characterizes this triumph of the trumpet designer's art. A flood of interesting name entries have been submitted, and the Holton judges' committee is busy deciding the winning name.

WATCH the July music magazines, or ask your HOLTON dealer for the name of the successful contestant who names and wins this beautiful new HOLTON Trumpet.

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Holton

electrical control without reassembling the orchestra.

How this type of recording will be used remains to be determined. It would be possible to take symphonic music to smaller audiences and to smaller communities where it would be impossible to raise funds for a symphony concert. Of course, the audience would gather in an auditorium the same as they would for any concert. A radio or a small room cannot produce the illusion of sound perspective.

There is a good possibility that stereophonic music will be in the future associated with three-dimensional color motion pictures or with color television. With this development becoming a reality, instruction in instrumental music will pass into a very new and interesting stage of development.

Electric Metronome

Especially valuable is the electric metronome in instrumental groups. Where correct tempo is both desirable and necessary any guess work is eliminated by the use of this audible aid. It is a good plan to have this device handy so that the tempo may be checked before starting to conduct. A student may operate the metronome to give the correct tempo in a number. Sudden changes in time are easily handled by merely moving the regulator.

In beginning instrumental groups the need for a steady, definite beat is met by using the metronome. Incidentally, in pre-band groups the metronome may also be used advantageously for such rhythmic activities as: creeping, skipping, jumping, walking, galloping, and running. Small children learn to make adjustments to sudden changes in tempo quickly when this audible aid is used in the instrumental program.

Tuning Bar

Each conductor has different ideas concerning the use of the tuning bar. Some directors set their A at 440 vibrations per second, others believe that 442 or even 445 (in instances where the embouchure of the clarinet section of the band is unusually strong) is proper. Some think that the tuning bar should be used at every rehearsal, others insist that once the band is tuned, it should stay that way. Still others contend that tuning in sectional rehearsals is the best procedure. The manner in which the tuning bar is to be used is a problem that must be decided by the instructor. It might be well to check your A on a stroboscope to see if it is actually 440 or a few hundredths of a semi-tone sharp.

(To be Continued)

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School Music News

Music for
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Section of The School Musician

VOL. 17, NO. 9

JUNE, 1946

PAGE 15

54 Miss. Bands Compete In Colorful State Contest

Jackson, Miss.—Fifty-four high school bands reported to Jackson for the first "All-in-one" state contest since 1941. The event brought back pleasant memories of old times. The citizens of Jackson were again thrilled by the color, flash and spirited music of the bands as they paraded down Capitol street. The contest officials were well pleased with the results of the contest and they feel confident that in two years the band movement in Mississippi will again be on the high standard that it was at the time World War II broke out.

National Contest Open For Oboe Compositions

New York, N. Y.—A nation-wide competition for a work for oboe and string orchestra has been announced by the music publishing house of Coleman-Ross Co., Inc., New York City. The winning composer will receive a cash award of \$200, a publication contract, and a guarantee of five orchestra performances with Joseph Rizzo, solo oboist of the Kansas City Philharmonic, during the 1946-47 season. The deadline for manuscripts, which are limited to six minutes playing time, is September 1, 1946.

Minnesota Band Feted By Local Elks Lodge

Faribault, Minnesota—The Faribault Elks Lodge gave an appreciation banquet on May 15 for Director Oskar B. Teisberg and 135 members of his music department at Faribault High School. Entertainment and dancing highlighted the evening's program, which honored the students for a year of successful community service through music.

"Like Old Times!" as Thousands Rally for First Post-War Contests

If anyone was concerned about the future of the school band and orchestra contest as a result of years of wartime-enforced inactivity, he may now set his mind once and for all at ease. The merry months of April and May found school musicians in every part of the nation clustering in this or that town or city to test their hard earned skill in the mill of contest competition, to listen to the performance of other musicians of their own age bracket and experience, to judge and be judged, and to have a rip-roaring time in an atmosphere of carnival gaiety

mingled with earnest endeavor such as only a school band contest can produce.

The contests took a variety of forms throughout the country. Many localities held local contest-festivals and let the matter end there; others were organized on a state or regional basis. For practically all of the student musicians this was their first opportunity for large scale competition, with all of its attendant thrills and disappointments. Whether or not school music contests will ever be resumed with all the glory of the national contests of pre-war days still remains to be seen, but the overwhelming success of the various competitions this year augurs well for still bigger and better things to come next year.

The following reports are typical of contests held throughout the nation:

North Carolina

Reported by James C. Harper,
Lenoir, N. C.

After a four year lapse due to war conditions the North Carolina State high school music contest-festivals were resumed in Greensboro in the latter part of (Continued on next page)

New Yorkers Hold County Contest-Festival in May

Bliss, New York—The Wyoming County School Music Association, with Norman Roberts, Perry High School, as chairman, held its second annual festival at Castle High School on May 24-25. Bands, orchestras and choruses from the schools of the county played for instrumental adjudicator Sherman Clute and vocal adjudicator Marlowe Smith, both of the Rochester, N. Y., school system.

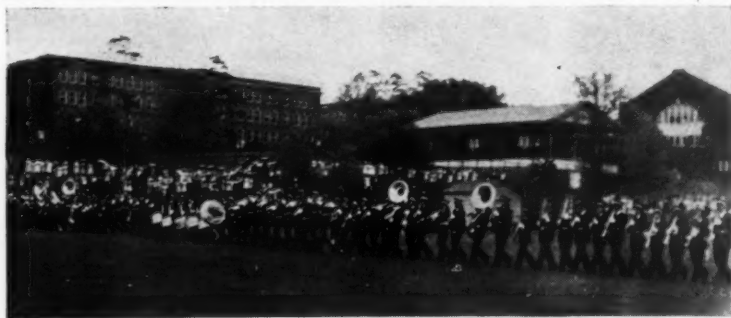
The Association has been sponsoring a County Band of 50 pieces, a County Orchestra of the same size and a County Mixed Chorus of 75 voices. These groups have been meeting once a month during the school year under the direction of the various music supervisors of the Association. A start has also been made on the establishment of a county music library. The County groups will present a concert the last night of the Festival.

Columbia U. Offers Prize For Original Band Works

New York, N. Y.—Amateur composers will find plenty of homework this summer, judging by the number of contests being announced for unpublished works. One of the most recent contest announcements comes from Columbia University, which is offering a first prize of \$100 and two honorable mentions to be awarded to the composers of original band compositions for works not yet published or publicly performed.

The rules call for the manuscripts to be prepared in full score, with or without piano reduction. The composition may be in any form except that of the quick-step military march. Processional and concert type marches are welcome as well as works in more than one movement. The contest closes November 1, 1946. Manuscripts are to be sent to Harwood Simmons, 601 Journalism Building, Columbia University, New York 27, New York. All manuscripts will be returned.

"Company Front" Shows Lenoir's Contest-Winning Form



Executing a smart "company front" at the North Carolina State Music Contest, the Lenoir, N. C., Band demonstrates the marching form that won them a one plus from the judges, the highest rating to be awarded to any band of any classification. Director James C. Harper's bandmen also scored heavily in other departments in the contest, which was held in Greensboro, N. C., in April. Mr. Hugh Altwater was general chairman of the contest, which was resumed this year after a four year lapse.

Michigan Band Starts Off Right in First Concert

Warren, Michigan—After only eight weeks under its present director, Robert F. Freeland, the Warren High School Band presented its first Annual Concert on May 17th. The program, which was of a patriotic nature, was well received by a large audience.

Contests

(Continued from preceding page)

April, on the campus of the Woman's College of the University of North Carolina, with Mr. H. Hugh Altvater, dean of music at the Woman's College, as general chairman. With bands and soloists participating from all over the state, the contest was declared a great success. Competitions were held in every category of vocal and instrumental work.

Among the Class A Bands, Rating I was won by Lenoir and Charlotte (Central), while in Class B, Rating I was awarded to the following bands; Henderson, Shelby, Elizabeth City, Concord, Greenville, and Charlotte (Harding). Greensboro (Lindley) won Rating I in Class C, while Mooresville and Landis were tops in Class D.

Results of the orchestra competition were as follows: Class A—Rating I, Charlotte (Central); Class B—Rating I, Winston-Salem; Class C—Rating I, Greensboro (Lidley).

Washington

(Region One)

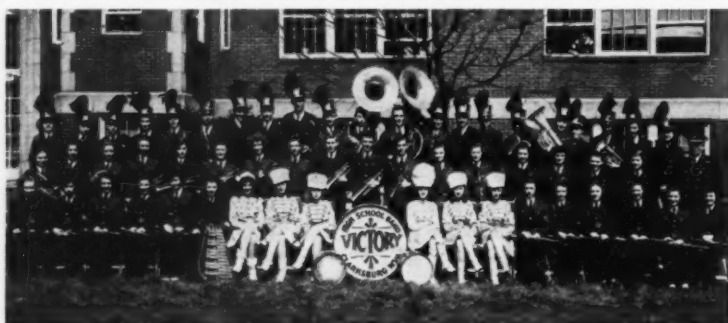
Reported by Phillip W. Cox, Jr.,
Portland, Ore.

Two days of perfect weather favored the Region One Festival at Seattle, Washington, on May 10-11. Soloists, ensembles and bands of forty-two schools in the state of Washington competed in the event, which saw new standards of instrumental and vocal performance reached in the Northwest area.

In the band competition Rating I was won by Mt. Si in the Elementary Band class, and by Centralla High School in Class B. The Centralla Band under Byron Miller came in for a rave notice from Mr. Cox, who said, "This band is worthy of being considered a new standard for band adjudication: maximum talent, minimum chair warmers."

In the Woodwind Ensembles Rating I went to Olympia, So. Kitsap, Lincoln (Tacoma), and Puyallup. Rating I in brass

W. Virginia "Victory" Bandsmen Live Up to Their Title



Proud and snappy and why not? This Clarksburg, West Virginia, aggregation goes by the name "Victory Band"—and it's a title they live up to. Under A. W. Shaw, Victory High School Bandmaster, the band presented their Spring Concert to a packed auditorium on May 7th, and the following day attended the Central West Virginia Band Festival at Salem College, and won a "Superior" rating on playing.

ensembles went to Longview, Aberdeen and Highline, while Everett won top honors in the String Ensembles.

Adjudicators for the festival included Arthur S. Haynes, Vancouver; Kenneth Hjelmervik, Aberdeen; Charles W. Lawrence, Kathleen Munro, George Kirchner, and Irene Bostwick of the University of Washington; Edward Krenz and Carl Bricken of the Seattle Symphony.

Georgia

Reported by Major W. T. Verran,
Georgia Military College

The Georgia State Festival was held in Milledgeville on May 3, with 2,164 contestants participating from 56 schools throughout the state. The attendance would have been even larger had not transportation difficulties interfered. Adjudicators for the contest were: Henry Fillmore and Otto Kroshauer, Instrumental; Dr. Paul Mathews and Dr. Irving Wolfe, Vocal; and Dr. Guy Allen, Piano.

Outstanding performances by Concert Bands included: Class A, Boys' High School (Atlanta); Class B, College Park High Band (East Point), and Waycross High Band (Waycross); Class C, Statesboro High Band; Class E, O'Keefe Junior High Band (Atlanta), and Waycross Junior High Band (Waycross).

In the Marching Band competition top honors went to: Georgia Military College (Milledgeville); Tech High Band (Atlanta); Academy of Richmond County Band (Augusta); Albany High Band (Albany); and Moultrie High Band (Moultrie).

All of the judges were very enthusiastic about the quality of the work being done in Georgia, especially since no State Festival has been held in the past five years. The festival was sponsored by the Georgia Music Educators Association.

Texas

(State, Region IX)

Reported by Gene A. Braught,
McAllen, Texas

Representative of the various contests held in the various regions of the Texas State Music Educators Association was the Region IX contest held at McAllen, Texas, in April. With contestants from sixteen schools participating, five auditoriums were kept busy for twelve straight hours, with the schedule worked out on a six-minute time allotment. Joe L. Belamah, Weslaco, was Band Chairman, while Gladys Mitchell of Donna served as Vocal Chairman. Gene A. Braught of McAllen was Contest Chairman. Instrumental adjudicators were Dr. L. W. Chidester of Texas A. & I. College, Everett McCracken, former bandmaster at Baylor University, Warren Reitz, and Weldon Covington, director of bands at Austin High School.

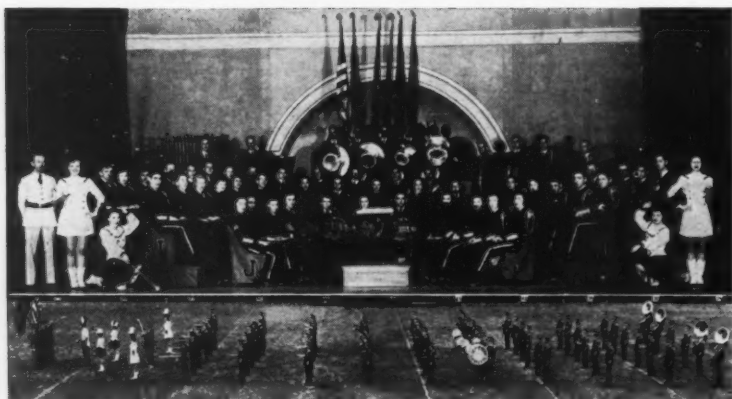
Among the bands, Division I ratings went to McAllen (Class A), San Benito (Class B), Harlingen (Class B), Weslaco (Class B), Rio Grande City (Class C). In the solo and ensemble division there were 243 entries of which 99 received a Division I rating.

Wyoming

Reported by Archie O. Wheeler,
Laramie, Wyoming

A brand new contest was inaugurated in Laramie during April, with the holding

Jefferson's "Youngest Band" Brings Home Blue Ribbons



On the gridiron or on the stage this year's Jefferson High School Band of La Fayette, Indiana, has compiled an enviable record. Under the direction of O. Leroy Davis, they have been acclaimed as the best marching band in the history of a school that has produced a number of national contest winners. In addition to entertaining at all athletic events and community affairs, they found time to win eleven blue and sixteen red ribbons at the State Solo and Ensemble Contest. They climaxed their year's work by winning a first division rating at the State Band Contest at Greencastle in April. And it's the youngest band Jefferson High School has had in years!

Contests (Cont.)

of the First Southeast Wyoming District High School Music Festival at the University of Wyoming. Over 750 students took part, representing 17 schools. Robert Wagner, University of Wyoming bandmaster, was Chairman for the event, while Archie O. Wheeler of Laramie served as Secretary. William Gower of the University of Iowa was instrumental judge, and Katharyn Bauder of Fort Collins, Colo., was vocal judge.

The outstanding instrumental small ensemble of the festival was judged to be the saxophone sextet of the Cheyenne Senior High School, Blaine Blonquist, director. The outstanding instrumental soloist was Raymond Wheeler, clarinetist and oboist of Laramie High School, of whom you read in the April, 1946, issue of the SCHOOL MUSICIAN. The Laramie "Plainsmen" High School Band and Orchestra rated Division I. Attractive trophies and medals were awarded to all winners.

19 First Divisions For South Dakota Musicians

Brookings, So. Dak.—Walking off with 19 division one and five division two ratings in the region 3 music contest at State college Thursday and Friday, Brookings high school musicians can be justly proud of their splendid work. Arne B. Larson, band and orchestra director is deserving of much praise.

Romuald Heads Coast Assn.

Bay St. Louis, Miss.—Brother Romuald, Director of the Saint Stanislaus Band, Bay St. Louis, Miss., who for the past three years served as secretary of the Mississippi Coast Music Directors Association, has been elected President of this organization. He will take over the duties of President on September 1, 1946. Mr. James R. Bishop, Director of the Moss Point High School Band, was elected secretary.

NEWS From the Magnolia State

Hattiesburg Invites Bands For War Veterans Program

Hattiesburg, Miss.—On May 30, Memorial Day, the City of Hattiesburg will put on one of the biggest War Veteran demonstrations ever seen in the State. Thousands and thousands of war veterans will parade the streets of the city. Mr. J. W. Johnston, chairman of the music for the parade expects to have fifty school bands take part in the huge parade. School bands from all over the state have received an invitation. All bands participating will be paid transportation expenses for both ways, three meals for the day and in addition to this, the school music department will receive \$25.00 in cash. The appeal is so enticing that few bands are turning down the invitation.

Brookhaven Band Camp Is Eagerly Anticipated

Brookhaven, Miss.—The Brookhaven Band Camp under the direction of A. P. Colalanni, director of the Brookhaven High School Band, will open July 29th and will go on through August 23rd. This camp is opened to a limited number of students from other bands. The camp staff is made up of guest artists and men and women experienced in this type of work. Besides music there will be recreational facilities for all sports, especially water sports. This is the first and only band camp in South Mississippi and Mr. Colalanni deserves much credit for giving student musicians the opportunity to enjoy this sort of recreation.

Director to Music Camp

Macon, Miss.—Mrs. George C. Ogden, director of the Macon High School Band, will leave for Camp Kittiwick on May 30, where she will be an instructor for the

By Brother Romuald Bay St Louis, Mississippi

campers. Camp Kittiwick is located on the beautiful Gulf Coast near the historical city of Pass Christian. Mrs. Ogden is well fitted for the work assigned her. Her band rated Superior in both, marching and concert, at the State Band Contest which was held recently in Jackson. Mrs. Ogden said that she is looking forward to this assignment because she has been most anxious to visit the Miss. Gulf Coast of which she heard so much.

National Contest for Dance Bands of Teen-Age Students

New Orleans, La.—The Southern Area for LOOK'S NATIONAL AMATEUR SWING BAND CONTEST will be New Orleans, La., and is sponsored by Philip Werlein, Ltd.

The finals will be held in the Municipal Auditorium on June 1. Dance bands from the Southern Area will come from Louisiana, Eastern Texas, Mississippi, Alabama, North Carolina, South Carolina, Georgia, Florida and Tennessee. Several dance bands from Mississippi will enter the contest. Bands expected from the Mississippi Coast are St. Stanislaus, Biloxi High School, Gulfport High School, and Pascagoula High School.

The winners in the finals will be invited to take part in the National finals which will be held in New York.

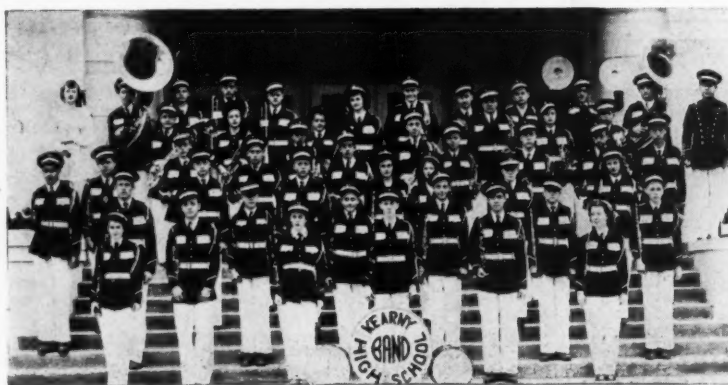
Band Director Resigns To Enter Music Business

Biloxi, Miss.—Marlon Carpenter, director of the Biloxi High School Band for the past three years, has tendered his resignation to be effective July 1. Mr. Carpenter will enter the Music Business in Biloxi. He and Professor Charles Carnovale have formed partnership of the new firm which is called "Gulf Coast Musical Center."

The officials of the Biloxi High School, as well as the music students, regret very much the loss of Mr. Carpenter because he has done such fine work during the three years he served that school. On the other hand, they realize that Mr. Carpenter has taken this opportunity to better himself, and they are glad for him. Mr. Carpenter's successor has not yet been announced.

The St. Stanislaus Band, Brother Romuald, Director, of Bay St. Louis, Miss., captured top honors in the Class "C" division of the State Band Contest. This forty-piece band received ratings of Superior in Marching and Concert events. Five of the solo and ensemble entries received Superior ratings. The Jackson papers mentioned the St. Stanislaus Band as being the "flashiest" and "snappiest" band on the marching field and on the street during the afternoon parade on Capitol Street. The officials of the school are proud of the fine showing that the band made. Last year, the St. Stanislaus band also rated Superior in Concert and Marching and received eight Superior ratings in solos and ensembles.

Concerts and Sunshine Are California Band's Routine



The popular and talent-laden band of the Kearny High School of San Diego, California, presented their Spring Concert on May 23rd with the auditorium packed to capacity. "The following day," brags Director Edward Ortiz, Jr., "the entire music department relaxed on the beach—soaking up that good ole California sunshine." The band was recently cited for their outstanding work by the Music War Council.

Empire State Notes

Utica, N. Y.—Betty Cushing Griffith and Elliott Stewart, WIBX Radio Station, were hosts to over 100 educators of central New York at a banquet in Hotel Utica on May 23rd. This station which recently was awarded the national educational program plaque given by *Variety* magazine, is planning a series of five-day-a-week educational broadcasts for 1946-47.

Elmira, N. Y.—George Abbott, Supt. of Music, conducted the annual Spring Festival in this city with choirs from four junior H. S. participating.

Potsdam, N. Y.—Helen Hosmer, President of the Eastern Division of the Music Educators National Conference has announced April 24-27 as the dates for the 1947 Eastern Conference. Place has not been named at this date.

School Music NEWS from N. Y.

By Frederic Fay Swift
Ithaca, New York

High Standards Held in 9 New York Finals

Maintaining National Standards throughout the nine State Finals which the New York State School Music Association sponsored this past month, adjudicators were very sparing in the number of one ratings which were given. With about twenty-five thousand boys and girls, representing more than 400 schools of the state, participating, the lack of Finals programs during the war was quite in evidence. While the standards were high, the aver-

age program was not up to the 1941 level. It is interesting to note that about 24% of the entries received one ratings.

Through the office of the NYSSMA Secretary in Hornell lists of all solo entries receiving one ratings are sent to some 18 colleges and Universities who are cooperating in scholarships for needy music students. As the head of one college stated, "No music student with sufficient ability and determination will be deprived of a college music education."

Summer Reading Clinic Planned by Educators

The New York State Music Association will conduct its fourth Summer Reading Clinic at the Ithaca College Camp. The Camp is located on Route 96, nine miles south of the city of Ithaca, on a private lake. The Clinic will open on August 26 and extend to the 29th. Recreational facilities include swimming, hiking, boating, tennis, soft ball, etc.

The program, as announced by President Elvin L. Freeman, will open on Monday the 26th with a session of the NYSSMA Executive Committee; Tuesday registration; 10:00 A. M., band rehearsal. From this time until Thursday evening, there will be orchestra, band, and choir rehearsals each day. The groups will be made up of directors who will read through new publications. The program will enroll about 180 directors.

School Music News from Ohio

By WADE B. FAIR

Executive Secretary, Ohio Music
Education Association

Muskingum College Conservatory of Music,
New Concord, Ohio

Huge Buckeye Contest Program at Columbus, O.

Columbus, O.—The state finals for instrumental solos and ensembles were held in Columbus on May 18th. Hundreds of finalists representing every part of the Buckeye State participated in the event. Competition was keen due to the fact that every contestant was a first division winner in his district contest.

Adjudicators for the event were as follows: Strings—Romine Hamilton, Ohio Wesleyan University; Woodwinds—George Waln, Oberlin Conservatory, Wade B. Fair, Muskingum College, and Melvin Bal-

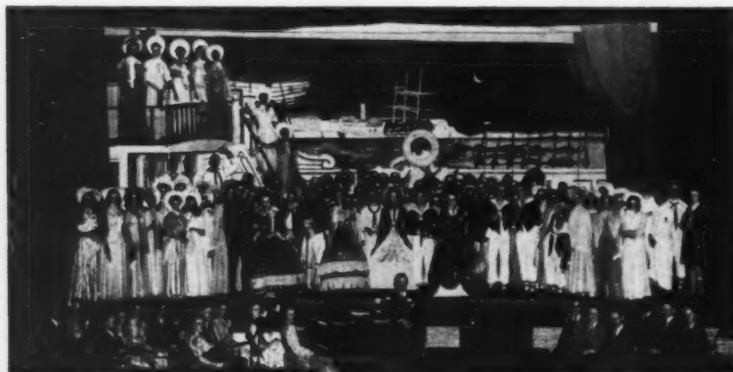
lett, Collinwood High School, Cleveland; Brass—A. D. Lekvold, Miami University, Kenneth Dustman, Dennison University, and Manley Whitcomb, Ohio State University; Percussion—Wade B. Fair, Muskingum College; Piano—Fred Mayer, Capital University.

Medina County Celebrates 25th Music Anniversary

Seville, O.—On Friday, May 10th, in the High School Auditorium of Seville in Medina County, a program was presented celebrating 25 years of Music instruction in the Medina County Schools. Beginning

with four schools joining together in the employment of a music teacher in 1921, the Medina County Music System has earned an enviable reputation throughout the entire United States for not only pioneer work in rural music education, but for consistent musical growth begun in the public schools and continued in the life of the adult population of the entire county. Here Music has truly become a part of the lives of the people, regardless of age.

"H.M.S. Pinafore" Sails the Ohio Seas in Song



A packed and enthusiastic house cheered the revival of Messrs. Gilbert and Sullivan's operetta, "Pinafore", which was presented recently by the Troy, Ohio, High School under the musical direction of Charles E. West. Shown above are the entire cast, orchestra and stage crew of the production, which was entirely an all-student affair.

Ohio State Holds Church Music Institute in July

Columbus, O.—The complete staff for the Institute on Church Music and Worship to be conducted at Ohio State University in Columbus, Ohio, July 14 to 20 is announced by Professor Louis H. Diercks, the institute director.

Faculty members from Ohio State's School of Music who will participate are: Professor Diercks, choral work; Professor M. Emmett Wilson, history and appreciation; Professor Dale Gilliland, vocal techniques. Members of two other Ohio State departments will be on the staff, Professor Arthur R. Mangus, rural economics and rural sociology, handling the subject of counseling, and Professor Robert H. Gerhard, speech, the subject of care and development of the minister's voice.

General sessions for the entire group and individual conferences for ministers, choir directors and members, and organists are included in the week's program.

Our Band Rental Fund Really Works!



In four years the band of the Passaic Valley High School of Little Falls, New Jersey, has grown from 22 members to a fully instrumented organization of 60. Director Frank H. Groff credits the school's instrument rental program for a portion of the music department's success in developing musicianship. "It works like a charm!" he says.

by Frank H. Groff
Director of Music
Passaic Valley High School
Little Falls, New Jersey

We rent our school instruments! This statement may cause some surprise and bring some criticism from many fellow music educators. Probable objections might be: (1) that it is contrary to good educational principles; (2) that it would deprive some poor but worthy student of an opportunity to play an instrument; and (3) that it would aggravate situations where it is already difficult to induce students to study on an instrument, even though it is free. Before I answer these objections in detail, I'd like to say that in the four years it has been used in our school, it has *worked like a charm!*

How It Works

Here is the way it works. An instrument rental bond is filled out by the director and signed by the student and parent. The fee of \$3.00 for one semester is paid to the faculty treasurer in the office, who gives the student a receipt. This receipt is presented to the director together with the rental bond in duplicate. The director then signs the bonds, retains the white original in the file, while the student takes the yellow duplicate, the instrument, and his receipt. At the end of each semester, the condition of the instrument and accessories is checked against the rental bond. Any damage is paid for by the student into the same fund. If a student should give up an instrument before the end of the semester he would have the unused portion of the rental fee refunded using the Cash Payments Voucher.

The students have never objected to this rental fee because they know the money all goes into a special fund which is used only for overhauling the instruments whenever it is made necessary by normal wear and tear. Since most of the students also rent the instrument over the summer, a sum of \$8.00 goes into

the treasury each year for each rented instrument. Thus we never have had to draw from other badly needed funds to keep the instruments in repair.

As far as hypothetical objection number one is concerned, we don't feel it is objectionable that a student helps pay the upkeep on an instrument of which he has the sole use, any more than a manual training pupil who pays for materials he uses. As for objection number two, we have never had a case of a student who could not afford to pay the rental, as we allow them, if necessary, to pay it in installments to fit his own purse. However, we would have no difficulty giving a needy case an opportunity to earn his rental by doing extra work, such as music filing.

Something for Nothing

The last objection depends somewhat on the individual situation and teacher. We had the common problem of school instruments laying around with no takers when I came to Passaic Valley High School in 1942. However, we immediately

instituted the rental policy in place of the free lending policy of the preceding year, and soon we had all of the instruments taken. I think the rental system helped to change the attitude of the students from one of disdain for something they could easily get for nothing to one of respect for a value received for which they were paying. I also think it improved the use and care of the instruments and the amount of practicing they did. Many music directors have probably noticed that when they give a free concert only a handful of people come, but when admission is charged they get a big crowd. Similarly, free Saturday instrumental classes are often a dismal failure until the students are required to pay at least part of the cost. Good old human nature!

The rental system may have had another favorable effect in getting students to play the often unwanted large instruments such as sousaphone, baritone sax, etc. There is no rental on these instruments since they are practiced in school, sometimes by more than one student, and not taken home.

Several of the finest aspects of the Band Rental Fund developed later on. Although I said earlier in this article that we don't use the money for anything except overhauling the instruments, I really meant that *we don't use the money up*. In schools where the instruments are lent free, the students will often use them for several years without ever bothering to buy their own; or else the school has an artificial time limitation which often drops the students from the band just when he is becoming proficient. Our rental fees provide just that little nudge that often gets the students to buy his own instrument. We make it easy for him by paying the full amount in cash from the Band Rental Fund and allowing him to pay back in easy payments without interest. Thus the money is a constantly revolving fund.

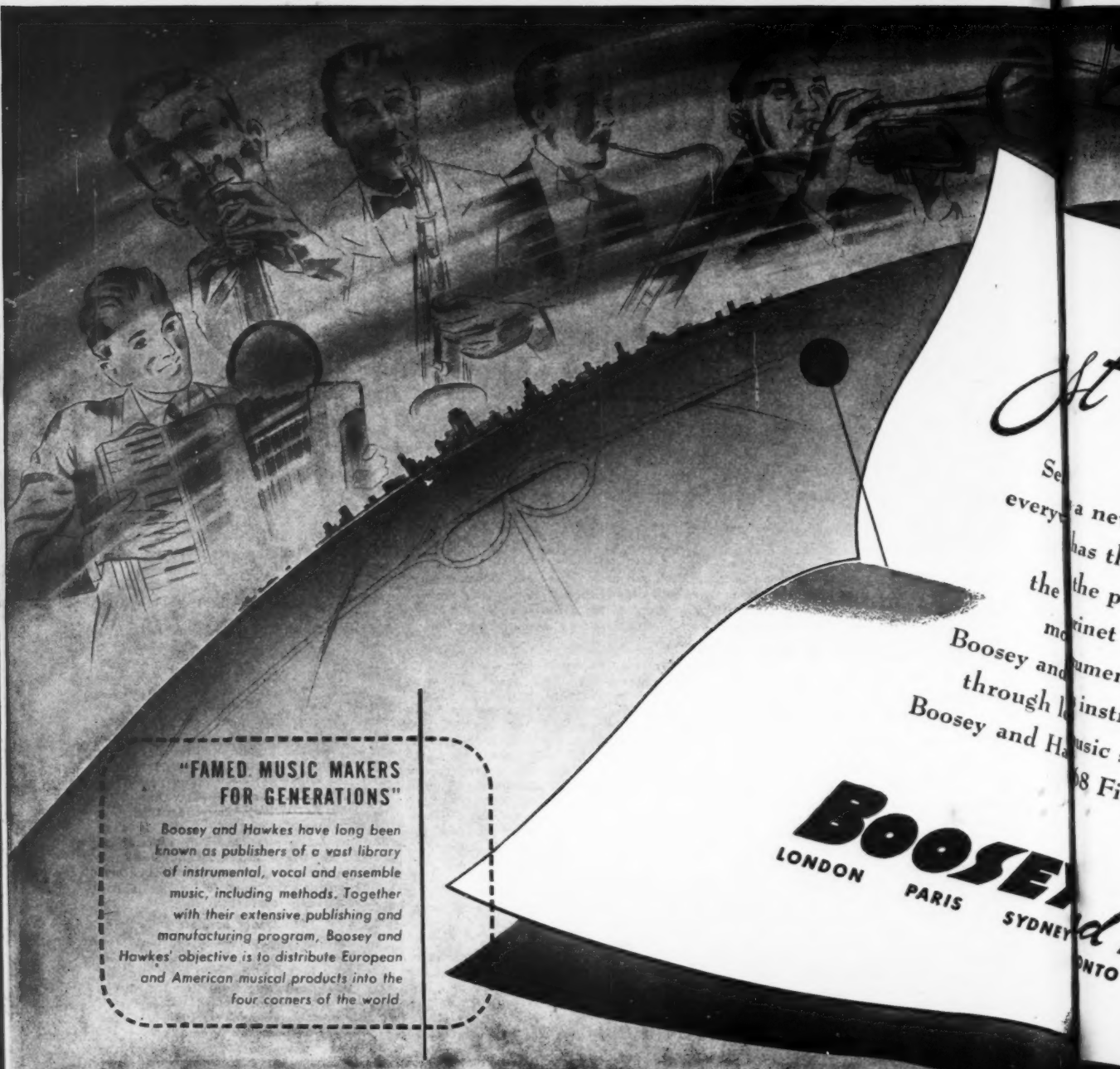
Mail Order Business

Mr. Schneider, our vice principal who is in charge of finances, made up a duplicate order blank to be used with carbon, which makes it very easy for the director to order technic books, solos, reeds, or anything else that will be paid for

(Continued on page 22)



Sixteen of the Passaic Valley High School Bandsmen qualified for the New Jersey All-State Band this year. Practically all of the players started music in high school.



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**B&H Alto Clarinets,
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Bassoons,
and English Horns**



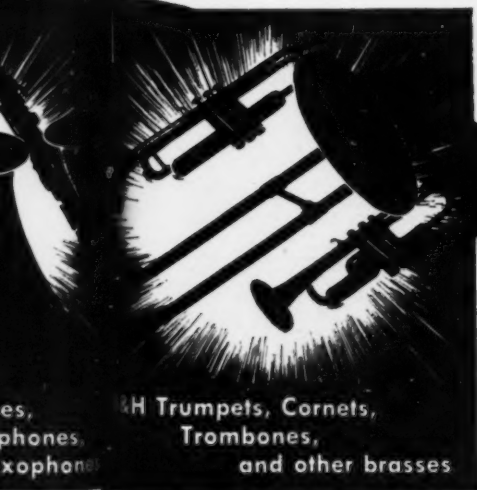
**B&H Alto Saxophones,
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At over the horizon

See a new instrument stirred the imagination of players everywhere. It has the recently announced Boosey and Hawkes clarinet. The pace in finer performance, improved design, the clarinet will soon be followed by other new instruments—several of which are now in production. Boosey and Hawkes instruments will be distributed exclusively through music stores. For further information write Boosey and Hawkes, 18 Fifth Ave., New York 19, N. Y.

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and Pipers' Equipment

Band Rental Fund (Cont.)

by the student. It's so much easier and quicker to jot down the order in pencil, file the duplicate, and put the original in an envelope to mail, than it is to go through all the time-consuming red tape of ordering through Board of Education requisitions. The student pays the office for the material and gets a receipt to show the director, who then checks his name off his list. We even order stuff for our other accounts such as awards for the Band Concert Account and dance orchestrations for the Dance Orchestra



● Mr. Frank H. Groff

Account. The money to pay the bills is then transferred to the Band Rental Fund from these other accounts. This avoids much billing confusion for the firms with which we deal. No money passes through the director's hands, and the Band Rental Fund is still intact. This last use of the Fund has proved to be a wonderful blessing to the director. As I said before—"It works like a charm!"

—Frank H. Groff, Passaic Valley High School, Little Falls, N. J.

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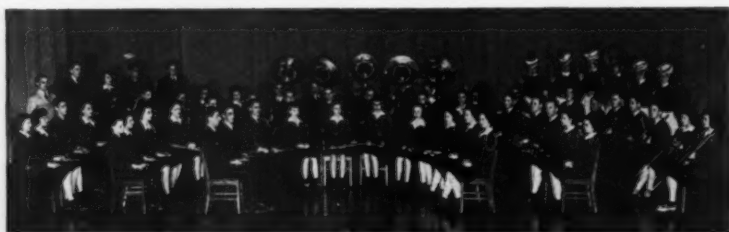
For further information write

BEN F. WRIGHT

33 Center Street

Hamilton, Ohio

El Dorado Strikes It Rich in District Festival



Tall corn and good music seem to go hand in hand in the state of Kansas. And for "Proof Positive" you don't have to look farther than the Senior Band of the El Dorado, Kansas, High School. Entered in Class B in the State District Festival held at Wichita in April, the El Doradoans came home with the coveted Division I in their pockets. Mr. Ralph Wallingford is the director of this up-and-coming band.

Potsdam, N. Y.—The Annual Spring Festival this year featured the performance of the Bach B Minor Mass. Helen Hosmer directed with Dr. Edward Young as organist.

Ithaca College, N. Y.—At the latest count, 85 veterans had enrolled in the College and were completing their musical education which had been hindered by the War.

Uniforms Give Florida Band a Lift—to Division I

Coral Gables, Fla.—A dramatic illustration of the effect of community support on a band's performance was given recently by the music makers of the Ponce de Leon High School of Coral Gables, Florida. The incident may serve, too, to illustrate the effect of smart appearing uniforms on a band's musical performance.

Several months ago, when the Ponce de Leon Band was being groomed by Director Paul Cremaschi for its Spring Concert in March, the need for new band uniforms became apparent to all. The school's Parent-Teacher Association got wind of the situation and decided on immediate action. An intensive drive was started to re-uniform the band, and the community of Coral Gables responded with all of their civic pride. The result was that a complete set of new uniforms were paid for and delivered to the bandmen in time for the Concert.

When the Florida State Band Contest-Festival at St. Petersburg came around, the Ponce de Leon Band demonstrated their gratitude to the PTA and the citizens of Coral Gables in concrete fashion. Competing as a Class "B" band they brought home First Division Ratings in Concert, Marching and Sight Reading. In addition, seven of the band's solo entrants came through with First Division ratings and two of the ensemble entries followed suit.

Band Director Cremaschi, formerly of Highland Park, Mich., and Tarpon Springs, Fla., is justly proud of the results achieved during his first year at Coral Gables, and the students, parents, and the community as a whole echo his pride. In that section of Florida they're looking forward to future musical years with rose-colored (or should we say orange-colored?) glasses.



The Ponce De Leon Band, Coral Gables, Fla. They said "Thanks" with a Division I.

Flash—

Address Your Letters to the
School Musician News Room

By Muriel Hewitt

Sutton, Nebraska.—Despite unpleasant weather conditions a record crowd assembled at the auditorium for the annual high school spring concert. Prof. W. O. Sandberg and his fine musicians presented a well balanced program which was received with much applause.

Ainsworth, Nebraska.—May 29th marked the first band concert for the summer. The comparatively large attendance encouraged the musicians and their director, Miss Neva Tichacek.

Bridgewater, So. Dak.—Band Director Samp has announced that the mid week concerts will start the first Wednesday of this month.

Atkinson, Nebraska.—T. H. Lynch, Bandmaster, who has recently taken charge of the high school band is devoting all his time and efforts to his junior and senior band groups. Mr. Lynch's hopes are for a summer band, and has even issued a welcome to all former band members who are not now in school. The idea sounds fine to us.

Humboldt, Nebraska.—Memorial Day music was supplied by the high school band under the direction of Mr. Schrepel. The well chosen selections and excellent renditions stirred the emotions of all attending.

Rapid City, So. Dak.—The annual high school spring music concert was divided into two parts this year. The first part of the program was given over to the orchestra and the second to the band. Alex Schneider directs both groups and is to be congratulated on the success of their work.

Columbus, Nebraska.—Drum Major Norris Lusche, assisted by six lovely major-ettes, led the 73-piece marching band of the Kramer high school at a special marching demonstration and street routine on May 15. Spectators showered their appreciation on Director Kenneth A. Johnson for the interesting performance.

Canton, So. Dak.—Popular music for the younger generation was featured by the high school band in an open air concert at municipal park. Selections included George Gershwin's "Rhapsody in Blue" and "The Man I Love," followed by other semi-classical numbers.

Red Cloud, Nebraska.—Junior and senior high school bands climaxed the season with a concert May 14th at the school auditorium.

Hastings, Nebraska.—Small instrumental groups directed by Lloyd H. Perry were a major part of the junior high school spring music concert. All participants did exceptionally well.

Benkelman, Nebraska.—The high school band and its director Daune Bourne were received most enthusiastically by a capacity crowd at the school auditorium when they appeared there recently.

Yankton, So. Dak.—Members of the high school band participated in the annual spring concert presented in May at the school auditorium. This organization, under the direction of Fred H. Johnson, was recently awarded a first division rating in the state regional music contest.

Beresford, So. Dak.—The band's per-

Medals for Almost Everyone in This Salem, Ind., Band



Among the 52 members of this Salem, Indiana, High School Band there are no less than 40 First Division medals being worn as a result of the band members' participation in the Indiana State Solo and Ensemble Contest during the past two years. The band this year won First Division in playing in BB Class as well as being judged the best marching band regardless of class in the Contest Festivals at Bedford, Ind., in April. Under the direction of Raymond Blair, the band's performances at athletic events and in their annual Spring Festival are highlights of the school year. The Salem community of 3200 people demonstrated their pride in the band last year, when they donated \$1,800 for the purchase of new uniforms to dress up the band.

"Music for Montana" Is the Theme of Chester Musicians



Representing Montana this month, and very ably too, we have the band of the Chester, Montana, High School, under the direction of Walter S. Mathews, who has had eighteen years' experience in band and instrumental work in high schools and colleges throughout the West. The band was voted the official band for the Hi-Line Tournaments this year, attended the Music Festival at Havre and Great Falls, and is planning to broadcast a musical program soon over a Great Falls radio station.

formance on May 1 received a hearty reception. Theodore Trautman is the proud conductor.

Deadwood, So. Dak.—Public school vocal and instrumental music departments directed by Mary Craig and R. E. Ren-

neke entertained a large audience at a late May music concert.

Nebraska City, Nebraska.—Director Don McGaffey and his senior high band members enjoyed an after school picnic at Waubesa park late last month.

From All Parts of the Nation, Bands Make Headlines



Two Colorado Twirlers Glamorize La Junta Band

The handsome pair smiling at you in the above photo are Drum Major Lloyd Lambert and Majorette Joan Lotte of the La Junta, Colorado, High School Band.

The Music Department at La Junta is under the direction of Mr. D. C. Burkholder, who left Frankie Masters' orchestra last year to teach in La Junta.

There are 230 music students in the La Junta Junior High band, orchestra and choir, and 215 in the music department of the Senior High School.



Kemper Proves "There's Something About a Soldier"

For a model of military perfection we give you the Kemper Military School Band of Boonville, Missouri, under the direction of Lt. J. T. Alexander, veteran of World War II. Their gleaming, precise appearance has lent a note of soldierly swank to events throughout the state. They appeared as guest band at the famous Churchill-Truman Day ceremonies in Fulton, Mo., and also served as official Fourth Missouri Infantry State Guard Band. They also made a guest appearance at the Missouri-Kansas State football game. In addition to playing for athletic events, the band's schedule includes such military duties as retreats, parades, guard mount ceremonies.



Musical Hoosiers Demonstrate Their "Superior-ity"

The 62 musical Hoosiers above are the pride of Rensselaer, Indiana. Performing under the colors of the Rensselaer High School, the band capped a highly successful year by capturing a Superior rating in Class BB at the District Contest at Francesville. The community thronged to hear their favorites on April 25th when the band gave their annual Music Festival. Robert A. Mau is the band's proud director.

180 Players in Three Bands of Waukesha, Wis., Blend Instruments in Spring Concert



School musicians of Waukesha, Wisconsin (180 strong, if you're interested in counting them) assembled for their gala Spring Concert on March 29th. The group above includes the Beginner, Intermediate and Senior Bands, all of which are under the direction of Carl G. Dollinger. Townsfolk of Waukesha packed the auditorium for the concert and came away with praise for the sterling performance.

Drums

By John Paul Jones
Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma

The writing of this column finds me in the midst of final preparation for our District Music Contest-Festival. Just outside my office, in the college band room, the college dance band is holding its twice-weekly rehearsal—Monday and Friday nights (this being Monday night). Sounds pretty good for four saxes, five brass, three rhythm and vocalist. Five are girls, including the drummer. Right now it is "Doctor, Lawyer, Indian Chief."

After an absence of five years we are resuming the music contest-festival, and are highly pleased over the come-back music is making in our district. Thirty schools are now entered with a total of sixty-three events. More than two thousand students are expected during the two day contest-festival April 11 and 12. My office is, and has been, a busy place, but with everything well organized and running smoothly I expect to bask in the sunlight of previous efforts and enjoy myself during the meet.

The drum entries are a little under expectation. I shall have to look into this and work toward a stronger drum contest next year.

What Roll?

But business first! August Friedel, Dallas, Texas, is wondering about the choice of long and short rolls. He says: *I am not always sure when to use a five, seven, nine or thirteen stroke roll.*

Answer—The only way to sustain a tone on a drum is to hit it more times—a crude way of saying "make a roll." Now the choice of rolls depends on the length of time the note must be held. A roll of any definite length is only a small portion of an indefinite roll. So, choose the roll which sustains the note sufficiently long without sounding too "open." It must be remembered that a fast tempo will require rolls of fewer strokes whereas slower tempos will permit a rolled note to be played with considerably greater number of strokes. The roll should be smooth and clean at all times, and completely fill the required amount of time, be it five, seven, nine or thirteen.

On the night of April 12 we are expecting a big show with about fifteen of the bands entering marching competition. Here we shall have an opportunity to see what many of the drummers can and will do under fire. Maybe we can pick up some new and novel street beats (something we sorely need), roll-offs, and such signals as may be given through the aid of the drum section.

With the Summer vacation (?) approaching for most drummers, let us hope that we can find a way to profit through the use of any extra time which may be at our disposal. During the Summer, if your own band is not rehearsing and concertizing, try to play with some group which is. In any event do not let down in practice.

Some time back I was welcomed into the ranks of SCHOOL MUSICIAN contributors by a most welcome letter from our mutual friend, Mr. Philip W. L. Cox, Jr., Portland, Oregon, who councils so well the horn players. Needless to say the fine letter was appreciated in the deepest sense of the word.

Now that most items on my mind have been covered (it is now Tuesday), I shall go back to the routine of contest-festival planning, wishing that each of you drummers could be taking part either as a

contestant or, better still, as a student in our college music department. Too, I wish I could write this letter after the Festival and tell you how some of the drummers did, but a dead-line is no respecter of persons—not even drummers, so that part must be left out until I see you again in the Fall, which I shall be very anxious to do. In the meantime, let me know of your Summer experiences, where you played, camps you attended, so that all of us may share in them when we meet again.

So, until next September, then, this is the coda.



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PRODUCT OF SELMER

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Portland, Oregon, Public Schools



Summer Suggestions

Every June issue carries a pay-off workout for your summer French Horn progress. Do you remember June 1941 suggesting that you plan a simple daily routine—an enjoyable one—playing fa-

millar tunes in every key, reading simple tunes in all transpositions, borrowing school horn parts to be studied for notes, time, volume, and technique?

June 1942 suggested forming a horn sectional rehearsal group, or a horn class

based on games, and that you plan your summer activities to take in broadcasts that guarantee good loud horn work.

June 1943 suggested hard practice a few minutes each day on several recreational items such as sending code messages by tonguing a tone repeatedly, playing the unison passage from Beethoven's Ninth, and most especially learning band baritone parts in treble or bass clef whichever comes easiest for your type of horn and your experience.

June 1944 gave a low register practice program, and the following September, October, and November issues gave you the system for applying school singing syllables for successful and musical horn reading.

June 1945 presented the use of various copies of the Universal Teacher (Willis publisher) for professional-grade advancement.

June 1946 proudly presents a solution for one of the sorest spots in horn playing, with the single exception of sight-reading. This headache is how you play your solos and solo passages on French Horn. November 1943 covered the subject briefly under Music in the War Effort, suggesting that the tone of the French Horn does something to the human ear, the heart, the imagination, and suggesting that you should re-create melody, not just re-cite it.

A melody may sound pleasing to you, but the fact that we like it doesn't mean that we receive the most pleasure possible. A melody is like a person you meet who may arouse your interest; you don't really know this person or get to enjoy the person until you have spoken and exchanged thoughts.

We understand language, we understand sounds that help explain the words such as inflections. Suppose you regard a song the same way; you know just about what the words say, and the music helps explain those words by the rise and fall of the melody.

Decide a tune you really enjoy (one on the slow side which might lend itself to horn rendition). First think over the words, and at some spot in those words where the words and music give you a special "lift" you commence your solo experience.

Words and Music

Repeat the spot many times in your thoughts, seeking to increase the enjoyment. Emphasize different words, hold certain places a shade longer than is usual, select a way that seems to be especially rewarding, one that doesn't "wear out the piece" too quickly, one that seems permanently satisfying.

Mumble the tune through with the words, keeping your mind particularly on the words (pay no attention to your lack of vocal qualities.) See that you express your special place in the song just as you thought it; see if you can get a tear to flow or a thrill up and down your spine.

Don't rush the process, let it grow. Have you a way of walking to your des-



"... wouldn't be without it ..."

says **LOU BREESE**

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tionation that takes you through a park or field, or past an inspiring sight? There is the best place for you to rehearse your thoughts and utterances. It is most real out-of-doors; life indoors is artificial, less convincing.

All right, you have guaranteed yourself pleasure of high quality and enduring character from repeated attempts to concentrate on your melody and words. Now you hum the tune and only think the words, yet keep your chief attention on the words. Concentration alone brings back the enjoyment, try many times.

"When," you ask, "do I play the tune on my horn?" Going to wreck your new plane by flying before getting a feel for the controls? Everyone wants to take off after reading the instructions, but many different kinds of practice are necessary to build up to the mastery required for soloing. That goes for both planes and horns.

So you must choose one or both of these means of expression that produce real music without use of an instrument; either sing **FULL VOICE** (lots of diaphragm muscle tensing) or **whistle IN TUNE** (tensing the same muscles) still keeping your mind on the words and on the thrill you expect to receive.

Now you may look forward to a gradual development of a solo style by playing the tune on your instrument. Always remember the instrumentalist's greatest weakness; we are trained on *technique* alone, for *technique's* sake. This will be a new deal. Expression comes first, mistakes and all. One by one iron out the mistakes, but keep the thrill of your favorite tune constantly before you.

Let's assume you can play the tune to your own satisfaction. We are on our way to fame. But never neglect your listeners. They must be able to detect rhythm at all times, whether the music is fast or slow, whether you are accelerating or retarding. They must feel a *shape* to crescendos and diminuendos. You yourself must imagine *rhythm* and *shape* to your passages and tunes to be certain the thrills you experience will be shared with your listeners.

Music and Ideas

Most instrumental music is music without words. It has, if it is real good music, *ideas*. The markings in the music suggest the ideas to be expressed; sometimes we can improve on them in solo passages. It is better to *re-create* the melody with approximate rhythms and shapes, than to *re-cite* it by markings.

You may find the melody suggests words to you that give you an added sensation. Eventually, in the course of an entire summer's effort on these expression suggestions, you find that words are not necessary in order to get music to "speak" through your feelings, and your technique.

French Horns remember the two criticisms that block you on your road to recognition in music. "French Horns can't play right notes," and "French Horns can't play a decent solo." Easy instruments grab your cues, snatch your solos, regard you with pity or contempt until you can prove yourself by holding your listeners spell-bound by your expression. When you have earned recognition, then you may explain to the solo snatcher or

the director that the other instruments are not fair to the band or orchestra in substituting their tone for French Horn tone.

Until then, plug! Plug this summer—all summer. You will enjoy this practice. You will not need to have your instrument with you constantly. Your imagination, your voice, your whistling will be preparing your melodies for expression through your horn. Can you name the first tune you will work with right this instant? Good, now read over the column this far again, and start thinking at once. Tomorrow? Next week? Next month? Next fall? Too late! Today is your day.

Pin-Up Pal

Boost your morale for practice and performance by advertising yourself as a hornist. Jack Spratt our bassoon man, Box 402, Greenwich, Conn., can furnish fine little French Horn pins for you. He dropped your column a line knowing you would be interested.

Sawed -Off Note Shooters

Have you tried to get a B \flat horn lately? Scarce, aren't they? Repairman Ralph Dougherty is on our side. He will change over your old single F to a single B \flat horn, and make an A \flat slide out of your old E \flat slide for band transposition if you wish. And out come the old dents at the same time. Write him at 3134 S.E. 39th Ave., Portland 2, Oregon. Several B \flat horn men are available to test the horn before it is returned to you.

Seeing Double?

Many thanks to our editor, Mr. Shepherd, for backing up our column with the swell shot of an Alexander-model double horn in his April issue. Of course you recognized the centrally located valves, the rakish angle of the pipes, and large single-deck change valve with six pipes feeding into it on the same level. Very good!

Giddy-yap Napoleon!

Charles Dietz, B \flat hornist here in Portland, who doubles in string bass at the Capitol Theater just composed a swell horn quartet "Russian Overture." The Multnomah French Horn Ensemble got some good laughs trying to work out the middle section, and nearly busted a string on the last few bars which sounds like "Giddy-yap Napoleon, it looks like rain." G is the highest tone and it is playable by moderately advanced students. Drop Mr. Dietz a note of inquiry at 7522 S.W. 34th Ave., Portland 1, Oregon.

Get Your Money's Worth

There is an encouraging note in horn private instruction out here on "the coast." Teachers are discussing charging by the month in advance. Against the monthly retaining fee, the student may take as many or as few lessons as he wishes. Lessons are taken at the convenience of each party (helpful during summer vacations) by postal or phone appointment. The lessons are long or short as progress suggests. Earnest students will be able to take many lessons each month against their account; since teaching progressing students is enjoyable to the teacher; he is glad to advance you as rapidly as you can take it. Unwilling students will find that they are not asking for lessons as frequently as they should to get their money's worth, and the teacher will be receiving more because unwilling students are harder to teach; their lessons will be inclined to be on the short side, too.

If no one is teaching on this plan near you, make them a business-like offer of so much a month for the privilege of running over to their place any time you want some more help with your lessons

or parts. Then, friend horn, get your money's worth!

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The Clarinetists Column

By George E. Wahn

Oberlin Conservatory of Music
Oberlin, Ohio



Pertaining to Contests—Festivals

Although not everything I propose to say in these lines refers to clarinet, I do have some ideas to express pertaining to the high school auditions, festivals, or contests which have taken place this spring; ideas which I believe to be of great importance for the future good and success of these important events. Sometimes when I read comments in magazine articles pertaining to competitive festivals, I come to the conclusion that only the bad things are mentioned. I don't propose to be accused in this article of giving unjust criticism to a movement that has done so much in bringing school music in the United States to such a high standard. There are a few factors, however, which are still with us even though our intention since the war is to remove past weaknesses.

Competition Ills

One of the greatest weaknesses in the present day contest set-ups is that there is not enough time for the adjudicator. Only last week I judged on a schedule which was set-up on a "five-minute" per pupil basis and yet the performer was given five minutes playing time. This crowded condition is indeed unfair to the participant, the school, and the adjudicator alike. A few states, but only a few, are using the plan which we adopted last year in Ohio of requiring the adjudicator to give oral comments either at the end of each event or to each pupil after he performs. Any organization which questions the validity of this procedure is in my opinion missing a valuable constructive procedure. A schedule based upon a seven or eight minute plan per pupil is ample. Of course a nine minute plan is superior, as attested to by an auditions chairman in Ohio who wrote to me a few days ago. I quote from his letter: "Our judges were instructed Saturday to talk to each participant in addition to giving written comments. The participant was shown what he had done wrongly. In some instances where nervousness was obvious the adjudicator talked with the pupil to help him cast off his fear. In other instances the pupil's reed was tried or his instrument examined, and helpful hints were given. Visiting pupils and directors alike were enthusiastic over the entire result."

I was impressed the other day when I stepped into a vocal auditions room to observe the adjudicator working with some of the performers in actual voice production, proper breathing, diction, and the like. These factors, it seems to me, carry tremendous value and will do much to give the participants meaningful experiences.

Another weakness is the lack of proper warm-up by the students before they appear. I asked a cornetist the other day just before he played his solo if he had properly warmed-up. He said, "Sure, I played a few notes." When I heard him play it was obvious that he had played

but a few notes in warm-up. Directors are too often at fault in this weakness.

Poor stage appearance and lack of vitality in performance are other weaknesses which need the attention of the teacher. In this connection, also, I think applause in the audition room should be encouraged rather than discouraged, as is the case in some contests or auditions. Poor accompaniments are almost the rule rather than the exception. This should not be. It is difficult to expect a good performance from two people if one of them, the accompanist, is doing a poor job. Often the accompaniment sounds as though it is being done at sight—or worse. There should be a space on every rating sheet where comment may be given for the accompanist. Praise for a good job is equally important to criticism for the poor.

Remedies

In summary, I would like to stress the following steps which should be of considerable value in making for improvement of the whole organization of the high school inter-school music participation:

1. Allow more time per pupil on the schedule.
2. Require the adjudicator to give both written and oral constructive criticisms.
3. Directors must impress upon their students the importance of remaining in the audition room to hear other performers in their event, and to hear the adjudicator's comments at the end of the event.
4. A reasonable entry fee will alleviate the need for a pinched, tight schedule for each adjudicator if the meet is properly managed.
5. Pay more attention to better stage poise and presence when getting up to perform. The lack of poise, spark, posture, and glow is too often obvious.
6. Place more stress on better accompaniments and accompanists—better preparations.
7. Directors need to stress the use of better material. Some cheap Polkas which I have heard this spring are unhappy reflections on the directors at home.
8. Require slight playing and singing.

May I close by re-affirming my faith in the whole movement of inter-school music participation, but urge directors everywhere to discourage the old feeling of contest in their participation. The boys and girls should be encouraged to realize that they are auditioning in the festival for a rating based upon a musical standard. Whether there are two or twenty participants in the particular event is of little consequence. He is there to perform for the adjudicator to get his help and an estimate of how well he performs.

Note: It is with a certain regret that I tell my friends who are readers of the Clarinetists Column that this is my last contribution. There were items about the clarinet which might well have been presented this month, but I hope you will pardon my deviation in order that I might present the above facts which I feel are so vital at this time.

Strings

"The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,
University of Michigan, Ann Arbor, Mich.

There is something that has been on my mind for a long time. So long, in fact, that I find myself holding imaginary conversations with this student or that, wherein I speak at great length and with a golden tongue that never hesitates for the glowing word. I said "imaginary," did I not? And then, the next time I see this or that student, I cannot think of a thing I had said in these superb conversations, and the things I would like to say seem to have become somehow unutterable. So we talk about the weather!

It is difficult oftentimes to find just the right opening to be able to talk helpfully about the things, other than technic, that are so important to the student's ultimate success.

The ability to play beautifully is not all that is necessary. It is true that it IS the most important item. But it alone is not enough.

Perhaps right here, I should take a moment to define terms. By the "ability to play beautifully" I am including therein all the fine musical factors that a student must have who has reached a very nearly professional degree of musicianship. I am including the ability to sight read; the ability to think quickly and accurately which is an orchestra player's most valuable musical corollary; the necessary technic and the necessary tone for beautiful playing. In other words, all the things that spell fine musicianship.

Now! In addition to these let us see what else is necessary.

First, I would rank two things. Dependability and appearance. A musician who can play beautifully and who is utterly dependable might get by with a less neat, or less beautiful appearance. But one who could play beautifully and look fine, but was utterly undependable just would not be hired,—or if mistakenly hired, would not last very long on the job.

Just what is the meaning of "dependable" when used in a musical sense. First, it means being in his chair ready to play when the rehearsal starts, when the rehearsal ends, and during the time in between. The same, and even more so, for the public performance.

I am reminded of a youngster who practices incessantly, attends all rehearsals, and then *always* wants to be elsewhere when the performance comes along. Utterly undependable. Just as likely as not, if this student arrives at the concert hall on time and ready for the performance he leaves the music at home. This is the sort of thing that makes a director say, "Yes, he works hard at his music. I wish I could recommend him, but I just cannot."

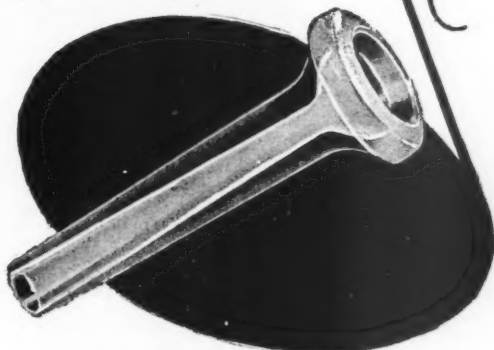
It is well to remember that even the world's greatest musical performer is of no use to anyone if he is always elsewhere when he is supposed to be performing in public.

Dependability also means being there with the right note at the right time. It means that when a section flounders this dependable one makes a special effort to come through solidly and beautifully. The conductor always has an ace in the hole

when he has such a student sitting in a first chair position;—a student who can always be depended upon to know his part so well that he cannot be thrown off the track by someone floundering around next to him. Likewise, a student who can

be depended upon to listen so well and so carefully at all times to the orchestra that he knows just what his part sounds like when the flute has the melody or the oboe has the triplets, or the timpani ends that roll. Not only knows the relationship

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of his part to these, but can accommodate a nervous flute who comes in a beat too soon at the crucial moment, and skip a beat at the conductor's sign, and still hold his section solidly together both as a section and as a part of the total ensemble. This is the meaning of dependability,—and it is the essence of sectional leadership as typified by the section principal's position in the orchestra.

Appearance Pays Off

As to the matter of appearance,—if two students were to apply for a musical job, both played equally well, both sight read with equal ease and accuracy, and both were utterly dependable, can't you just hear the manager who is doing the hiring say, "I shall take this one instead of the other, because this one makes such a fine appearance."

It is of real importance that the girls and boys realize that an audience is not entertained by a player who dresses sloppily to appear on the auditorium stage, or to represent his school at some city club. The average audience will be so critical of uncouth appearance that it will not hear the music. The entire attention of the group will be given over to being annoyed by the slovenliness of the performer. Coats and neckties are necessary for the boys. (Yes, we teachers all know you fellows hate it,—but it helps your applause factor more than you think!)

Who's Conceited?

Now, the last thing I would like to get off my mind before the summer starts is this problem of the outstanding music student, whom all the other students think is conceited. Once in a long time there is an outstanding student who IS conceited. But this is so exceptional that most of the students who are accused of it are handicapped by a genuine libel.

More often this student who is accused of being conceited is in reality simply bashful, and a little confused; or afraid of his fellow students.

In order to attain this facility musically which has made him outstanding, the student has had to spend many hours alone, practicing on his instrument. He has been motivated by an inner drive for musical perfection and has made a definite sacrifice to attain it. In so doing, he has sometimes lost that important "human contact" factor,—the ability to get along in a genuinely attractive manner with other students in his organization, and other students in the school who know him because of his prominence, but with whom he feels strange.

The pity of it is that this musically prominent student is probably desiring friends wholeheartedly, and does not know just what to do about it. In most cases, he does not realize that the other students are standing a little in awe of him, and hesitate to force themselves upon his attention. He therefore gets the feeling of being left out of things.

If only this youngster could be made to realize that all he has to do to have friends is to make the advances himself. Simply, be friendly! Have an ever ready smile. Speak first. Say "Hello" in a friendly manner to anyone whose eye he happens to catch. Act glad to see the other students.

This same student should be warned that for a day or so he will be greeted with a surprised and startled look, especially from the students who had thought he was conceited. They are suddenly having to reorganize all their thinking regarding him, and naturally they will look a little surprised for a day or two. But it will soon wear off. They will begin to look forward to that friendly greeting, and our musical youngster who has worked

so hard to get there musically, will find he can also have a host of friends too. (As teachers, I believe this is one thing we should try to help our boys and girls with.)

And now, a last word to the students before summer.

Remember that your conductor is a much overworked person. The student who comes into the rehearsal room with a helpful attitude,—to take hold and set a chair or fix a piece of music,—is worth his weight in gold to the conductor. The student who is genuinely bored with a rehearsal and who does not let it show is an inspiration to any conductor,—for don't you students ever think a conductor is unconscious of your technical prowess. He knows it better than you do,—and he knows when a problem is too easy for you and you cannot help but be genuinely bored inside.

Lastly, the student who, instead of letting himself BE bored, tries to figure out a harder fingering for an easy passage which he can perfect and improve while the rehearsal is slowing down for some of the less skilled players,—the fellow who tries third or fifth position fingering, or tries to perfect a vibrato on passages that are, technically, boringly easy, the player who uses the time after he is tuned to practice a spiccato bowing on an open A string while the slower tuners are finishing their several adjustments,—that kind of a musician in any conductor's organization is the kind of student who makes the conductor turn his back on the bigger salaries offered in other fields of endeavor and stay on the job, to give students like that a chance!

Appended hereto are the requested lists of courses for Viola, Cello and String Bass:

Viola: Beginners with no violin experience. Tune A Day, Book one; First Book of Cello (Viola) Pieces by Kritch; Wohlfahrt for Viola by Isaac; Hans Sitt Viola Method (for the positions); Dont, Twenty Etudes for Viola with second viola; Bruni Etudes; Campagnoli Etudes. Also the Sevcik Bowing and technic is edited for Viola now by Lifshay of the Philadelphia Orchestra, Schirmer publication. For students with one year of violin background, use the Rhythm Master by Lesinsky, Book one, then the Kritch, etc. The student who plays fluently in the third position on the violin may start with the Sitt book listed above.

Cello: Tune A Day, Book one, to where the second position starts. Then the First book of Cello Solos by Kritch. Werner, Practical Method for the Cello, Book one. Schroeder, 170 Foundation studies for the Cello Book one, and for tenor clef the Schroeder Book 2.

String Bass: Rubank's Elementary String Bass Method to where the second position is introduced. Then Simandl, String Bass Method. If this is unobtainable, use Flockton's String Bass Method, which is a rewritten Simandl. Next, Nanny Book One for String Bass,—a French publication which may not be obtainable. If you cannot get it, skip it and use the Simandl Etudes which are now in an American edition published by Carl Fischer. Solos edited by Zimmerman for Fischer, and the easy solos by Bakaleinikoff are fine supplementary material.

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Harmonics, to any accomplished Flutist, if properly used, are of great assistance in playing many rapid slurred passages. However, if the use of them is abused, then it would be better if he knew nothing about them.

The reason for this is obvious. Tones produced with Harmonic fingerings are of

different quality and color than those produced with the regular fingerings. The pitch is also affected as it has an inclination toward being very flat.

In using these Harmonic or auxiliary fingerings, be sure to turn the flute out (away from you a tiny bit) and play with a smaller opening between the lips than is ordinarily used.

Play Bb with Thumb Key

Sounds

114 Fingered

Sounds

115 Fingered

Sounds

116 Fingered

Sounds

117 Fingered

Sounds

118 Fingered

The Flutist should apply himself most diligently to the study and the practising of these Harmonics. After he has become thoroughly familiar with them, then great caution must be exercised in the application of these new fingerings.

Auxiliary Fingerings to Produce Harmonics

As a means of getting properly started with this new fingering, you should first play D above the staff, with the regular fingering. Then finger the low G, and

"overblow" it to sound D, as above the staff.

Be sure that the pitch is just the same when D is fingered with the low G as when played with the regular fingering. When this has been accomplished you are ready to approach the study of Harmonics through the following exercises.

Those who desire to pursue these studies further will do well to write Cundy-Betoney of Boston for the Arthur Brook book, "Flute Harmonics."

Start this study with the B \flat Thumb Key down and leave it down throughout the entire line.



Start this study with the F \sharp fingered like B natural. The second note, E \sharp is fingered like B \flat . However, B \flat fingering should be done with the lever, 1st finger right hand. If no B \flat lever on your Flute, then use 1st and 2nd fingers right hand instead of the usual way of 1st finger only. In other words, finger the B \flat (sounding E \sharp or F natural) like this: $\frac{1}{x} - \frac{1}{2} \frac{2}{3} \frac{3}{4}$



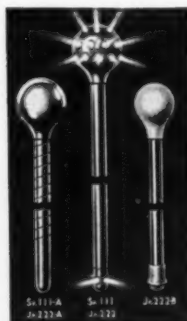
All that has been said concerning the new B \flat fingering (sounding E \sharp or F) applies to the following study and to ALL chromatic scales using these auxiliary fingerings. This is valuable information. Make special effort to understand it



This study shows how to combine the Harmonic fingering with the regular fingering. Use the regular fingering where the other is not shown.



Except for the high G \sharp (which is played open, like C \sharp) this next study shows you the fingering for an entire scale of Harmonics. There are many other auxiliary or "false" fingerings that will be shown in Book III of this work.



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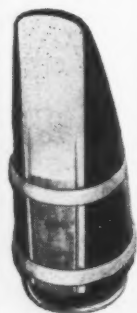
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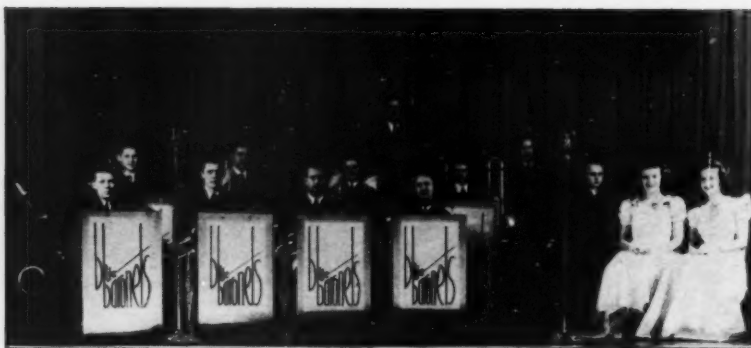
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With engagements booked for all school dances and "guest" spots at nearby schools, the "Blue Baronets" of Black River Falls High School, Wisconsin, get plenty of practice. Director Robert Gruetzman, who organized the group 4 years ago, helps the sax section.

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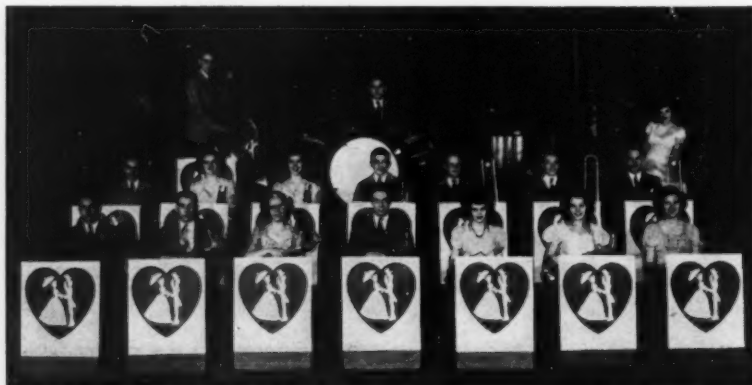
Jazz concerts, clinics, and contests in abundance these past few months seem to prove that music that starts in the feet is here to stay. Do you suppose we'll ever see the day when Junior rushes home breathlessly to tell his folks that he copped a Division I in the State Jive Combo Clambake? There are those who view such prospects with a shudder, but it is something to think about.

Our dance band spotlight this month plays on two Middle Western bands, both of whom play the kind of music their fellow students go for in a large way. At the Canton Township High School in Canton, Ohio, they have a talented group of students who provide danceable music for every school function that comes along. In addition their activities extend to community functions and other events. The swingsters have the hearty endorsement of Band Director Edgar Heist, and of the band members' parents. If you're interested in statistics you'll notice in the

accompanying picture of this smart-appearing outfit that well over half of the band are girls. The alleged weaker sex may scream over "Frankie boy", but that doesn't mean that they're going to be left out when it comes to making their own music. Not in Canton, Ohio, anyway.

Black River "Blues"

Our other spotlighted band this month is the "Blue Baronets" of Black River Falls, Wisconsin. (How's that for a color combination?) This band has been in existence for four years and is made up of boys and girls in grades 7 through 12. Mr. Robert Gruetzman, band and orchestra director in Black River Falls, is the band's strongest booster—and their lead sax player. Other saxophones are played by Richard Holder, Charles Seifert, and Roger Heineck. Mary Ella Van Gorden, Gavin Upton, and Peter Hoffman are the trumpeters, while Mary Johnston and Robert Engebretson on trombone complete the brass section. The rest of the in-



This is the group that keeps them in the groove at the Canton Township High School of Canton, Ohio. With a complete dance band instrumentation, these swingsters have been constantly adding to their repertoire and gaining in popularity, says Director Edgar Heist.

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strumentation includes Helen Gilbertson on piano, Marion Peterson on string bass, and John Krohn on drums. Ardath Schunke and Joan Amo handle the vocals.

We'll let Drummer John Krohn take it from here: "Our director makes all arrangements for transportation and conducts all rehearsals. All of the Blue Baronets are in the high school band. Our director states that they all read music better and have better expression because of their swing band work. At sight reading these people (all in the first chairs) pull the rest of the band through.

"During the school year we play for all school dances. In the spring we accept prom engagements at the regular union wage scale (the entire orchestra is union). We usually take one or two jobs a week, varying from 50 to 200 miles away. Three years ago the band played as pit orchestra for a Lion's Club Home Talent Show. That same year we took our first out-of-town engagements. Since then we have played at about twenty different schools for proms.

"The parents are all very enthusiastic in their support. They have faith in the good judgment of Mr. Gruetzman and of the members. They are happy that their children have the opportunity of seeing other schools and making beneficial contacts.

"As to professional ambitions, one boy formerly with us plans to go into this type of work as his career. A girl who left us two years ago now plays with a college sorority dance orchestra. One boy who is now in Italy in the army states that the work in our band helped him get into the dance bands and regular bands that he plays in over there. Several of the students now in the band will undoubtedly use this training to good advantage when earning a little 'side money' in college. The organization is strictly self-financed. The members own their own instruments and a public address system, which was recently purchased.

"At present, instead of playing for individual gain, we are pooling the money made at proms to buy an expensive recording machine. This will be used to make recordings for our own pleasure, for advertising, and for permanent school records to be kept on file.

"We travel in buses, rented from owners in the surrounding towns. We all enjoy playing in this band, and we feel that it is very beneficial to us. It is an experience that we will never forget.

"As for our future plans, they include: several dance jobs in town; the opening of a new theater 'Hollywood style'; playing for a banquet at the formation of a Lion's Club in Eau Claire, Wisconsin; playing for a dance, a banquet, and a professional floor show at a state convention of Lions."

Summer Intermission

One of the best refreshers we know of on a hot summer's afternoon is a friendly, informal jam session around the old piano. Get in a group that's better than you are, and then force yourself up to their standards. Before you know it you'll have a pretty high standard of your own. Summer's the time when you can really cut loose. Play to be heard—whenever you can get anyone to listen to you. By September you'll have bushels of self-confidence to draw on all year 'round.

Whatever you do, keep playing, and if you find yourself doing anything spectacular drop this column a line and tell us about it. See you in September!

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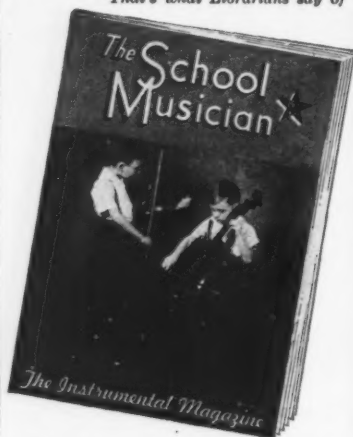
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Advice to the Cornetist

Expertly Given
by Leonard V. Meretta

Band Conductor, Western Michigan College,
Kalamazoo, Michigan

This month winds-up the end of an-
other busy year. Last year at this time,
due to restricted traveling conditions, a
great many of you stayed at home. But
this year, "the lid is off," and no doubt
most of you will be away from home
some of the time. I believe that music
camps will do a "land office business,"
and I hope that as many of you as can
will go. Attending a summer music camp
is a real pleasure, and profitable, not only
from the standpoint of learning more
about music, but also for the health and
recreational benefits received. Yes, it's
fun!

New instruments are not being manu-
factured in the quantity that we would
like, and a great many of us will have
to make our present instruments do for
a while longer. If your instrument needs
repairing, better have this done during
the summer. A good instrument in good
condition is "half the battle."

Some Pointed Questions

A lengthy and interesting letter comes
from a reader in Abilene, Kansas. Parts
of her letter are quoted here: "I have
studied trumpet for a year and a half.
I progressed quite rapidly through my
first books, but since I started on an ad-
vanced book where the notes are higher,
I have made very little progress. Many
of my exercises go to A or B \flat , above the
staff, and I cannot even hit F and G well
after I have played a short time. Also,
my tone is very poor and weak. I can
never depend on my lip, and when I play
solos all I can do is cross my fingers and
hope I hit the higher notes. I have a fine
instrument with a standard mouthpiece.

"I practiced long tones for fifteen to
twenty minutes daily, but they did not
seem to help much. What about mouth-
piece pressure? Is good health an im-
portant factor in trumpet playing? At our
city music festival this year the judge
said that my tone was not clear and that
it sagged, thus causing poor intonation."
—E. W.

Answer: Since you have studied trumpet
such a short time, you shouldn't feel
too concerned about the high notes. Your
embouchure (lips) is not developed enough
to play high. I imagine that you are using
the Arban Method, which is excellent, but
a little taxing for you at present. I would
recommend the Williams Method, Vol. II
(forget about the higher notes at the
end). This method will help you "bridge
the gap" from the medium to the high
register. Rest when your lips are tired.
If you are playing in band daily, I would
suggest forty to fifty minutes of practice
a day. Solo work is splendid, but select
solos where the range is not too high for
you. There are many good ones.

Instead of playing long tones, play a
simple song daily, such as "America the
Beautiful." When playing this type of
music, try to "sing" into your instrument,
and phrase the music the way a good
singer would. I am a firm believer in
song-playing as a means of improving
tone quality and endurance. In addition,
an instrumentalist learns to phrase cor-
rectly and to play with expression,—all
these are so important in developing sound
musicianship.

It does take a person in good health
to play an instrument,—particularly a
trumpet. One cannot play with good
quality or with much endurance with-
out it.



Mr. Meretta will answer your ques-
tions on all brass instruments.

Some mouthpiece pressure is required,
but the less, the better. Most players use
too much mouthpiece pressure against the
lips. The tones should be supported by
means of the breath. The two common
causes of poor intonation and "saggy"
tones are: lack of adequate breath sup-
port, and blowing down into the mouth-
piece instead of into the center of the
mouthpiece.

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Our athletic folk here at Western are
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some real broncos, and meet some of you
readers when I conduct a high school band
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gust 12-26. Have a pleasant summer!
(And don't forget to keep up on that in-
strument.)

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Classified Continued

INST. & REPAIRS—Cont.

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Trade Winds

Peter J. Wilhousky

Conducts N. Y. Teachers Orchestra

● The announcement that the New York City Teachers' Orchestra presented a concert on May 15th in Washington Irving High School, under the direction of Peter J. Wilhousky, might be passed over as an item of interest largely to music educators, but not by anyone who knows Mr. Wilhousky. For the growing number of people in or out of musical circles who have had some contact with his amazing work in music, this concert is another example of the broad musicianship, the prodigious energy and the rare educational

They Liked Andy



Andy Arcari, well known Excelsior accordionist, was recently rewarded by the War Department for his overseas service as a USO entertainer in a ceremony at Ebbetts Field, Brooklyn. Above Andy is shown performing at an advanced base while Gary Cooper, rear, pensively awaits his turn.

insight of a man who, still in his early forties, is a composer, arranger, conductor and educator of nation-wide reputation. And it is further evidence of the incredible good fortune of New York City in having Peter J. Wilhousky as assistant director of music in its public schools.

In addition to heavy administrative duties, supervising the musical education of thousands of school children, Mr. Wilhousky has established and trained the superb All-City High School Chorus; he has prepared professional choruses for Arturo Toscanini and served as guest conductor of outstanding choral ensembles; he is a member of the staff of musical consultants at Carl Fischer, Inc., and has contributed a number of brilliant arrange-

ments to their catalog of choral music. The benefits of the New York City Teachers' Orchestra are many and cumulative. For the teachers who take part, there is the incomparable satisfaction of personal creative effort in music. This is surely transmitted to their pupils in the form of greater enthusiasm and a closer sympathy with the problems of young performers. Parents of children in the city schools can

'Teen-Ager to Star



Riding the crest of the wave that has swept singers of folk songs into popularity in recent months is 19 year old Susan Reed, who knows how to sing "granpappie's" kind of music to night clubbers and make 'em like it. Above she looks on as J. W. Murray, Victor vice-president, signs her contract to make Victor Red Seal records.

take renewed interest and pride in the musical education of their children and perhaps derive greater pleasure from music themselves. On a broader scale, the promotion of such new musical activity holds the promise of a richer life for America.

In the words of New York's Superintendent of Schools Harold G. Campbell after the All-City High School Chorus had thrilled a Madison Square Garden rally with its music—"Mr. Wilhousky is just a genius."

"Name-It" Contest Announced by Holton

● A new Holton trumpet said to be "sensational" by its creators, Frank Holton & Co., Elkhorn, Wisconsin, well-known manufacturers of band instruments, is being introduced to musicians through Holton dealers and in advertising.

Feeling that the musician should have a hand in naming the new instrument, Holton announced in the May issues of the national magazines going to musicians, a "Name-It" contest. The winner will receive one of the new Holton trumpets.

The new Holton trumpet features streamlined, aerodynamic design with beautiful modernistic engraving, a finer, fuller more brilliant tone, unusual freedom of response, easier blowing, and an easier high register. Designed for the professional musician and artist, the new instrument is said by musicians who have already seen and tried it to be the last word in modern design, tonal beauty and performance.

The contest to find a name for the new Holton trumpet is open to everyone. Names may be submitted on coupons in the advertisements, or obtained from dealers, or on a facsimile. Any number of names may be submitted. Contest closes midnight, June 1, 1946.

Ed. P. Reichen

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